

INTERNATIONAL

# Talking Machine Review

London

Summer 1996

£3.00

941



## **'Master' Joe Petersen**

an extraordinary singer's biography reviewed



# What exactly is a Tape Recorder?



*Let's start saying what it is not.* A tape recorder is not a machine which ticks out Stock Market prices. It does not provide the ticker tape which is such a feature of the New York welcome to famous people. A tape recorder is a machine which records sounds; happy sounds, musical sounds, living sounds. And plays them back absolutely true to life.

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# Nipper's Bit

AFTER A PERIOD of three years the Royal Mail (for whom, in the main, we have nothing but praise. Well you don't find me getting up at four in the morning rain or shine.) has put up its prices. Fortunately Master's calculations and forecasts were, for once, correct. When he fixed the subscription he allowed for a small increase in postage, consequently there will be no immediate rise for any subscribers. Currency fluctuations - really the sinking Pound - have made it possible to hold overseas subscriptions at the present rates. However my daily trips to the front door mat to catch the mail have been disrupted of late, due to what is euphemistically caused 'industrial action'.

Whilst on the subject of overseas subscriptions, we would urge upon our American cousins to consider the virtue of Airmail rather than the very slow, and often unreliable, surface mail. Whilst we understand that \$10.00 may be a substantial hike, experience shows that there are less lost copies by air mail. Furthermore, Master has pledged that whilst the option remains, he will continue to get me to stick traditional adhesive postage stamps on the envelopes, and as far as possible, these will be 'pretty ones' (special issues) rather than the normal boring ones. All of which leads me to quote a plea from Ernie Bayly:

"...to all readers to use real postage stamps, rather than the increasingly used machine printed labels. Costing nothing extra, it does give the recipient 'foreign stamps' for themselves, or to give to someone who saves them."

This is the standard practice in the kennel, ALL the stamps we receive are passed onto friendly philatelists. However we do understand some readers have problems with their postal services, which are not as good as the Royal Mail.

\*\*\*

To save the blushes of a friend and sometime contributor to these pages, his identity will go un-mentioned in this tale. Watching from under the table at a recent record bazaar, I saw that our friend was delving Sherlock Holmes style into many boxes of highly desirable records. When his eyes alighted upon a disc which also bore signatures of the performer on the labels. "Do these autographs look genuine, to you?", he asked the collector standing beside him, as he passed the disc over.

As a Watson to our friend's Holmes, the second collector drew the curtains from across the window to obtain a better light, studiously peered at the labels - sans spectacles, noted that the blue signatures were slightly different, and there could be a reasonable chance of them being handwritten not printed or rubber stamped.

Two minutes later he handed the disc back to 'Holmes'. He politely pointed out that the artiste credit on the record labels bore the legend: "By the late.....".

At this revelation Holmes knew that the signatures were forgeries, and that the discs were not as valuable as the dealer had priced them.

"Elementary my dear Watson".

\*\*\*

Another chapter has opened in the history of 'the greatest recording company in the world' as it once styled itself. EMI is now a separate company from Thorn Electric. Thorn-EMI ceased to be a quoted company on Monday 19th August 1996.

The world and his dog now await the next developments in the history of the gramophone.

We do seem to have a tendency to re-invent the wheel, are we yet to see Zonophone re-emerge as a separate world 'player' in the business? 'T would be nice to think so!

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Master has asked me to include a serious bit, and so I shall.

Those of you with an ounce of opera in you may well know that the great *diva* Adelina Patti spent the greatest years of her life living in south Wales at Craig-Y-Nos Castle. A new trust has been formed to preserve the future of her home for generations to come. The Dame Gwyneth Jones Patti-Trust—overseen personally by Dame Gwyneth—will commence a two year programme to restore both the inside and outside of the buildings, including the famous theatre and chapel.

Once refurbished the plan is to host a variety of performances, concerts, master classes and functions.

National Lottery money is being sought, but the trust would like to hear from anyone who can either help with financial aid or *in some other way*. Please write to Dame Gwyneth Jones, at, Craig-Y-Nôs Castle, Pen-y-Cae, Upper Swansea Valley, SA19 1GL.

I well remember looking around the buildings and grounds of Craig-Y-Nôs in the company of Master and friends. One of Master's friends has a dog which took real fright at the sight of two deep brown painted concrete deer. The statues were purchased by Patti when she was in residence. I wonder how many silly dogs have been taken in by them over the years, I wasn't.

NIPPER.

## Talking Machine Review

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# Junkshoppers' Column

**Arthur Badrock**

**UNISSUED BEN BERNIE, HAL KEMP  
ETC. TURN UP IN SLEEPY NORFOLK**

A FEW MONTHS AGO a small batch of DUOPHONE test pressings turned up in one of the many sale rooms that run regular auctions throughout Norfolk, England. I get to only the odd occasional one but had seen these records on viewing day and with the help of a friend who went on the day of the auction the records ended up in my possession. Musically they are not my cup of tea, but discographically they form an interesting bunch, particularly as several of them are either unissued takes or completely unlisted and previously unknown items.

They consist of both American Brunswick and English Duophone recordings and all are solid shellac single sided pressings. None is of the laminated cardboard based type used for some Duophones.

There are basically three different labels as shown in the illustrations.

The first has a plain white label with the title in ink and the words NOT FOR SALE. Most bear remarks or abbreviated comments in pencil. Some have a pencilled double cross which probably signifies the recording was considered unsuitable for issue. The white label copies of DB132 and DB165 have typed slips stuck to them bearing details of the title, matrix number and artist. None of these white label pressings gives any clue as to the manufacturer.

The second label is plain white but has the printed legend MATRIX PRESSING.

The third label is the more familiar black and gold Duophone label with the word TEST appearing in gold to the right of the spindle hole and the details are typed on white gummed paper, roughly cut out with scissors and stuck on the labels.

I will start with the ENGLISH tests—

DB84-2 521 Pianoforte Solo no title given Partly legible pencil notations say 'Rough..... & scratch' 'Surface'. (label style 1)

This is an apparently unissued take of 'Golliwog', the Billy Mayerl composition, recorded by W. Harris on 6 October 1928. Take -1 was issued on Duophone D521

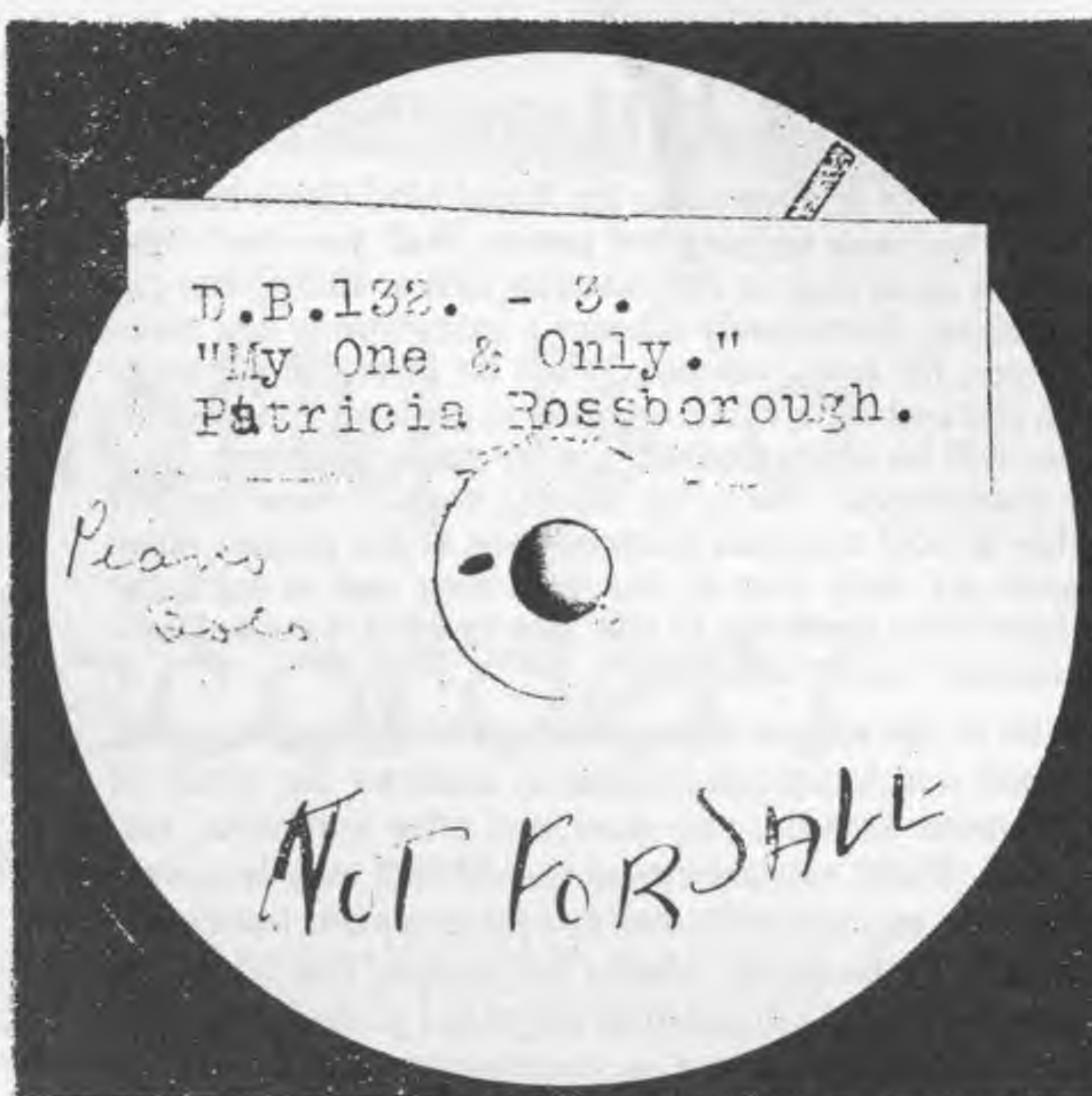
DB106-2 'Dance Of The Tumblers' Duo. Mil. Band (label style 3)

Recorded 19 October 1928, in recording file as Duophone Military Band, cond. Charles Leggett. Issued on Duo D527 simply as Military Band. Take -2 possibly issued.

DB132-3 'My One & Only' Patricia Rossborough Piano Solo (label style 1a)

An unissued take. Takes -1 and -2 were recorded 8 November 1928 and -3 may well have been done the same day.

Duophone D530 used -2. (Patricia Rossborough, a very popular Irish born pianist who appeared in variety, made



*Duophone test pressing label style 1a*

hundreds of radio broadcasts and whose many recordings can be found on Broadcast, Decca and Parlophone as well as Duophone)

DB151-1 'Magic Violin' pencilled note says 'Lady Vocal mez. sop. + violin' (label style 1)

Recorded 21 November 1928 and issued on Duophone D540 as Instrumental Sextet. The recording file gives the artist as Duophone Sextette (voc. Miss Goossens). The Goossens family deserve an article all to themselves. Frank Andrews gave me a brief history going back to Eugene Goossens (I)—an opera conductor, born Feb. 25th 1845 in Bruges, Belgium, died in Liverpool in December 1906. Our interest here is in the children of Eugène (II), [who was born in Bordeaux, but had Belgian nationality]—Leon, Marie and Sidonie. Leon was principal oboe with the Queen's Hall Orchestra, [also the R.O.H. Orch. and the L.P.O. -ED.], Marie and Sidonie were both harpists. Sidonie, who was born in Cheshire played both the violin and harp and had aspirations to be a singer and I'm sure it is Sidonie on this recording. The other fact that clinches it for me is that she became the wife of Hyam Greenbaum the musical director for some Duophone recordings who is possibly connected with this one.

DB162-1 'I Can't Give You Anything But Love' The Duophone Duo. (label style 3)

An unissued recording from 29 November 1928 by the Rialto Duo, xylophone and piano, one of the duo sings. I have no idea as to their identities.

DB165-2 'Because My Baby Don't Mean Maybe Now' The Duophone Duo (label style 1a)

Unissued recording from 30 November 1928 by the Rialto Duo (see above)

We now come to the AMERICAN recordings. Since acquiring these tests I have endeavoured to find out from Steven Lasker via Frank Dutton whether the American Brunswick files held now by MCA could help in identifying some of these recordings. Unfortunately in most cases the ledger simply says 'see British Brunswick' and if a separate ledger under this heading existed at some time in the past it has unfortunately been lost, stolen or destroyed in the interim. (For newcomers I should explain that American



Brunswick sent over many plates, mostly stamped LONDON, which were with a few exceptions intended for issue only in Britain. At the time British Brunswick and Duophone had the same London address and shared the pressing facilities at the Rapson Tyre Works on the Kingston Bypass, Surrey.).



Duophone test pressing label style 3

28224A 'Sonny' pencilled note 1-30 just legible handwritten under the label the letters ....ie Orch. (label style 3)  
This is an unissued version of 'Sonny Boy' by Ben Bernie's Orchestra, recorded September 14th., 1928.

-28620B 'Flower Of Love' pencilled note says:  
'Other Master is better' (label style 1)  
Ledger simply says 'see British Brunswick'. This would seem to be the missing title from a session on November 8 1928 under the direction of Meyer Davis. According to Geoffrey Orr's discography of Smith Ballew, who sings on the session, including this title, the personnel possibly included Arnold Brilhart and Jimmy Dorsey. There is an alto behind the vocal which sounds more like Brilhart than Dorsey.

The other three titles from the session were issued on Duophone as Tex Brewster's Orchestra.

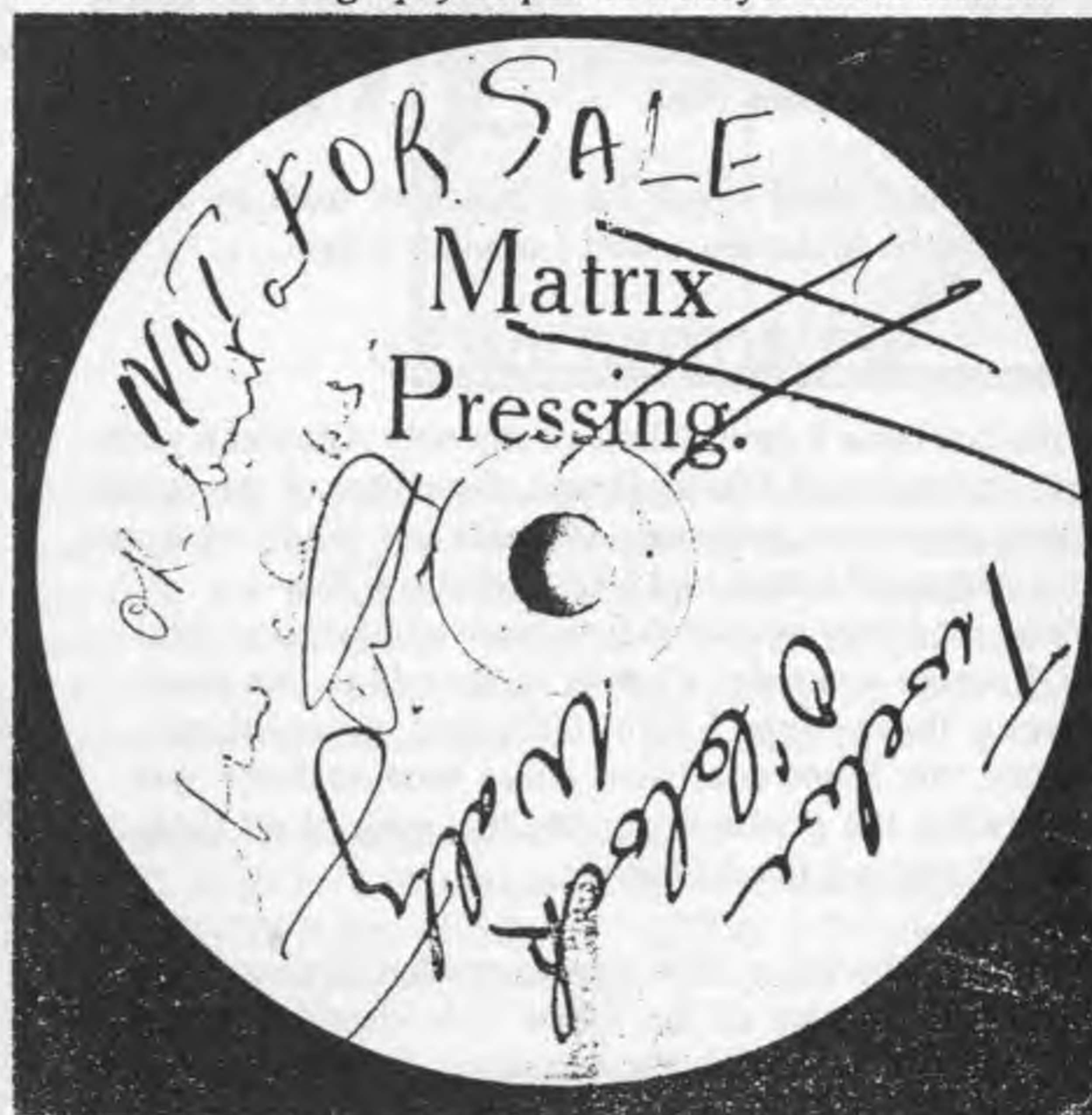
E28639B 'Ah Sweet Mystery Of Life' stamped under label:  
LONDON (label style 3)

Again simply the notation 'See British Brunswick' in the American ledger, not even a date. This recording, same take, was issued on Duophone D4022 as Empire City Dance Orchestra and can be found listed under that name in Rust's 'American Dance Band Discography'.

28644A 'The Mating Call' pencilled notes: 'OK but terribly dull' rest illegible. (label style 1)  
Unissued and unidentified. Nearest known sides are E28641 by the Empire City Dance Orchestra and E28645 an alleged Meyer Davis item. Both the band and the vocalist sound like E28639, this is also a waltz and the rendition is very plodding and dominated by the brass bass. The pencilled note is quite correct!

E28675A 'My Blue Heaven' pencilled 'OK'. Stamped under label LONDON (label style 3)

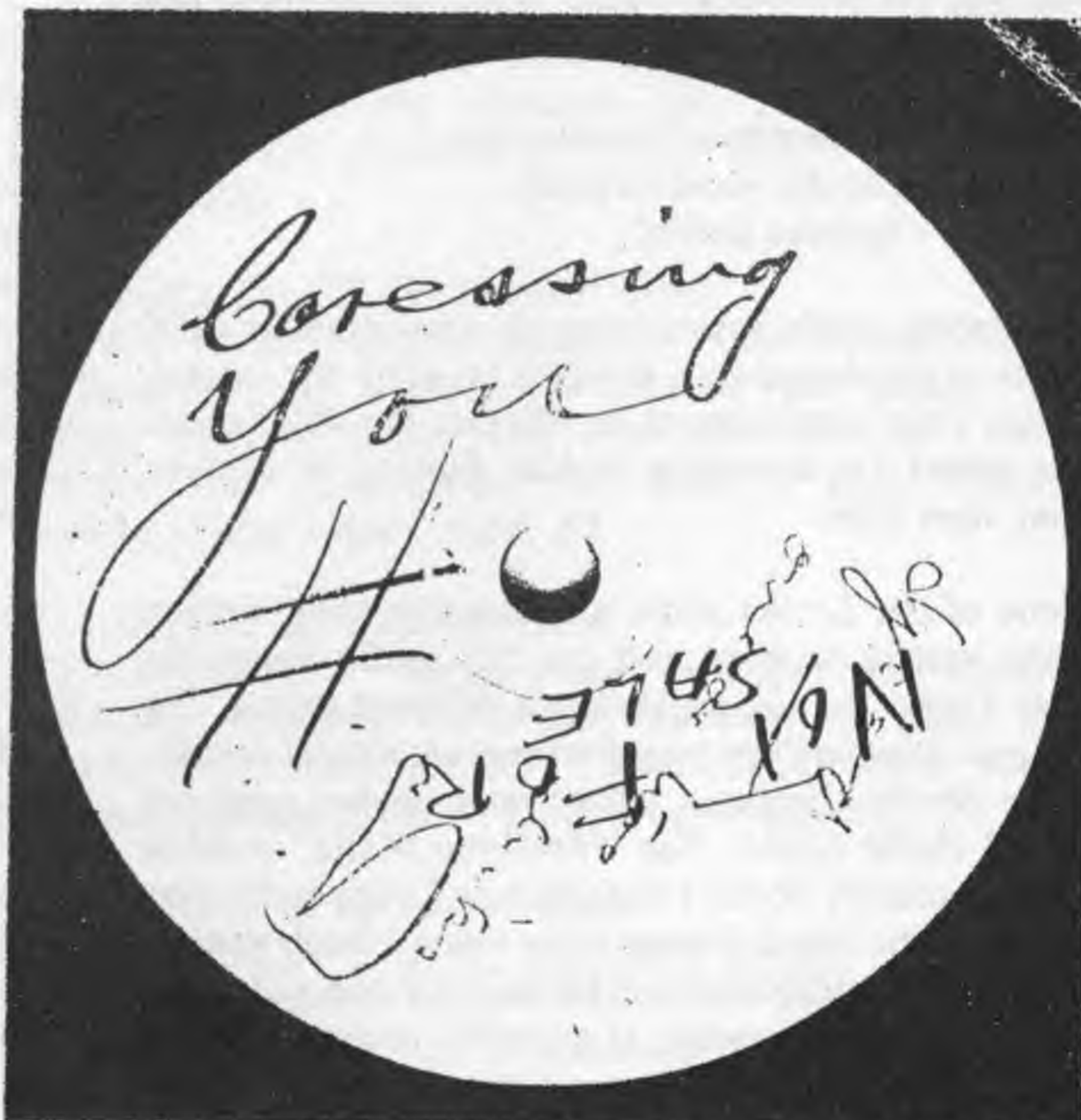
This is an unissued take. Take B was issued on Duo D4022 as the Tip Top Club Orchestra and listed in the *American Dance Band Discography* as part of a Meyer Davis session.



Duophone test pressing label style 2

-28696A 'Twelve O'Clock Waltz' noted 'OK but a few clicks' (label style 2)

Unissued take. Take B on Duo D4059 as Buddy Clark's Orchestra, missing from the *American Dance Band Discography*.



Duophone test pressing label style 1

-28850A 'Caressing You' noted 'Good, one or two clicks' (label style 1)

Unissued take. Take B issued on Duo D4058 as Lanin's Syncopators, again not in the *American Dance Band Discography*. The vocalist is Smith Ballew.

-28853A 'Watching The Clouds Roll By' noted 'Bad Surface' (label style 1)

Unissued and unidentified. Possibly from the same session as 28850 which Frank Dutton dates at approximately



November 27th., 1928. Vocalist is again Smith Ballew.

-28859B 'Driftwood' noted 'swishy surface at beginning, otherwise good' (label style!)  
Unissued and unlisted recording by Hal Kemp's Orchestra, recorded 30 November 1928.

Perhaps next time it will be a bunch of tests by Billie Holiday or Ivie Anderson - well I can but dream.....

### PURITONE (TMR 93)

In the last issue I gave details of my only American vertical cut Puritone and Martin Bryan, the editor of the excellent magazine *New Amberola Graphic* has kindly sent me his thoughts on Puritone and Lyric. Martin writes —

"Pathé evidently produced fine-grooved 10inch vertical cut discs for a variety of labels in the mid to late teens. Among these were Lyric, Crescent, Operaphone, Mozart, etc. Some confusion arises because Pathé was not always the producer for the life span of all these labels. Lyric is a good example

Lyric's numbering system was somewhat similar to the old "block" system of the 1890s. I've identified many blocks used for different categories of music; among these are:

- 4100 - dance music (vertical cut)
- 5100 - popular vocal (vertical)
- 7100 - operatic (vertical)

When the company decided it was safe to switch to lateral cut, the following blocks were started (note just 100 numbers above the previous vertical series):

- 4200 - dance music (lateral cut)
- 5200 - popular vocal (lateral)
- 7200 - operatic (lateral)

The dance music series went to circa number 4170 (vertical) and resumed at 4200 or 4201 for lateral. Hence your confusion as to whether the 4000 series was lateral, (as according to Alan Sutton), or vertical. They were both.

Some of the Lyrics show a distinctive hand written Pathé matrix number with an "S" prefix under the label. Others do not, suggesting a different source. The "Kapper Brothers" on your Puritone are almost certainly the Boudini Brothers, whose same medley appeared on US Pathé 20321. The "Volplane Waltz" number 7106B probably doesn't trace back to Lyric, as this was their operatic block. Perhaps this was a 10inch vertical Operaphone number, or one of the other odd and short-lived series Pathé made. It probably originated from Pathé, as by the Pathé Dance Orchestra on US Pathé 20041"

Thanks Martin for your very helpful notes, I can now see where my own few American Lyrics fit in. What will you make of our next example I wonder—

### SAPPHIRE RECORD

This time I show an illustration of the Sapphire label. The background is brown with the bulk of the lettering in gold. The words SAPPHIRE RECORD are in white edged with

gold and the sapphire at the top is in blue. Full details of the example owned are:

#### Sapphire 90039

A. 92280 The Old Sweet Melody (Carr Hardy) Ethel Andrews, Contralto; George Burnside, Baritone, Orch. Acc.

B. 65295-27 Sing Me The Rosary (R. Lewis and F.H. Klickman) Duet, Campbell and Burr Orch. Acc.



The first side is of English origin from early 1913 and the second is from American Pathé about 1916.

The interesting point about this label is that the only reference book to mention it is Alan Sutton's and he refers to it as a 'phantom' label, i.e. the trademark was registered but the records were never produced commercially. Sapphire was registered by American Pathé on 12 January 1916 and they claimed use from November 15 1915. I have this example and the collector in Wisconsin who sent it to me has another and if the series started at 90001 there must be several more. Certainly not a 'phantom' label.

### DAMES (TMR 92)

In my column in TMR 92 I mentioned the phenomenon of unlisted female vocalists and cited the Pete Wendling piano solo on Romeo 310 of Mary Lou (2244B) which has a singer whom I idly suggested sounded like Vaughn De Leath. Alan Black of Worthing has the session mate, *I Meet Her In The Moonlight, But She Keeps Me In The Dark* (2245) presumably under the same pseudonym of Peter Ling. Alan says this too has a girl vocalist and he suggests it is Frances Sper and in support cites page 130 of David Jasen's *'Tin Pan Alley'* (1980), not a book I own (does the editor? [No. -ED.]

I do know of five other sides on Cameo by Frances Sper, also appearing on Romeo as Winnie Smith and Variety as Dot Woods. If anyone can tell me anything about Frances I'll happily list what I know.

Alan is correct in thinking that Pete Wendling only made four sides for Cameo, two in August and two in December, but there were two earlier titles for Okeh in 1923, - *'Papa Blues'* on Okeh 4868 backed by Harry Jentes *'Blooey*



*Blues* and *'Page Paderewski'* on Okeh 4984, the reverse of which I seem not to have noted.

In addition Alan tells me that there are two excellent piano rolls by Wendling - *'For Me And My Gal'* and *'Rose of Washington Square'* included in a Saydisc LP of Pianola Jazz.

### TAIL PIECES

From a 1913 report —

**SOUND RECORDING COMPANY** — members of their recording expedition reached Honolulu on the 21st February on their way to Japan, where they hope to obtain a great number of master records, from the best artistes, who have been engaged in advance of the arrival of the expedition. The company, we understand, have other important engagements developing.

**Stuart Robertson** (HMV) was Anna Neagle's brother. (If you don't know who she was —ask your mother!)

**Greta Keller** was married to Joe Sargeant of Ross & Sargeant (Parlophone) who were at one time members of the Three New Yorkers. (On which label have I seen that name?)

**Leslie Holmes** (of the Two Leslies) is normally listed only as a singer but in fact he played drums with Henry Hall's Band until about 1926-7 when he left and took a job with Peek Freans, the biscuit manufacturers where his father had worked since 1904. Leslie sold biscuits in Bermondsey, London, for two and a half years. He was then offered a job with a firm of music publishers. You know the rest. His records on Eclipse are under the pseudonym of Roy Leslie. Some of his Imperials have interesting accompaniments and on *'I Raised My Hat'* — Imp 2877 and *'In The Park In Paree'* on 2885 there is an unlisted female vocalist.

Enough rambling for this time - any comments to A.B. at 50 George Drive, Drayton, Norwich, Norfolk, NR8 6DT or through the editorial address.

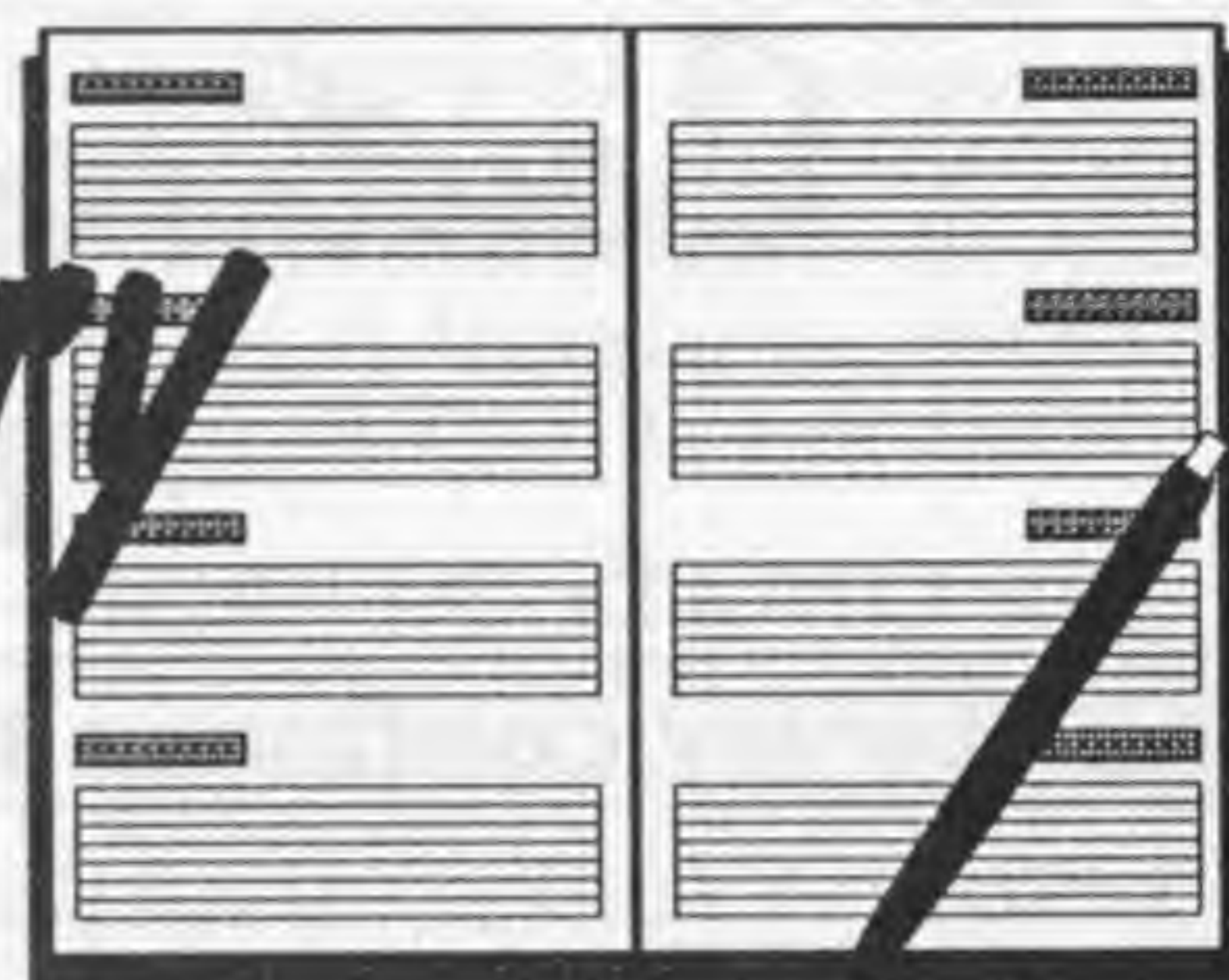
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£1 for a sample copy**

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Nottingham, NG6 8RY England**

## Diary



Entries are invited for this column, which are included free of charge, no responsibility can be accepted by TMR for the accuracy of any entry. Please check with the organizers (telephone numbers etc shown below) before travelling. Attendance by the TMR Sales Desk is indicated by \* and bold type.

—Sunday 08 September 1996

09:30-16:00 \* Wimbledon Record Bazaar, Plough Lane, SW17. Adm: 9:30am - £2.50 ; 11.30am - £1. B Wilkinson, (01689) 846516

—Sunday 22 September 1996

09:30-18:00 \* Fairfield Hall, Croydon, Autumn Record, Gramophone & Talking Machine Fair. Admission at 9.30am £2.50 After 11.30am £1.00. See advert for details. or Tel: 01732 863955 / 0181 660 0407

Bound Brook, New Jersey, USA. 8am to 4pm. Ukranian Cultural Center, exit 6, I-287, to Davidson Ave. One day sale & show of phonographs, music boxes, records etc. Contact Lynn Bilton; Box 536, Hartville, OH 44632, +1 (216) 628-7407, (216) 758-5001.

—Saturday 28 September 1996

10:00-16:00 CLPGS Midlands Area Group Annual Phonofair, St Matthew's Church Hall, East Park Way, WOLVERHAMPTON (off Willenhall Rd. - A454 from M6 Junction 10, Rail & bus 10mins away.) 10am - 4pm. Adm. £1.

—Sunday 20 October 1996

10:00-16:00 \* Birmingham International Record Bazaar, National Motorcycle Museum, Junction 6 - M42/A45. Adm. £2.50 -10am £1.00 after Noon. Derek Spruce (01923) 237794 See advert.

—Sunday 10 November 1996

09:30-15:30 \* **NOTE REVISED DATE** - Wimbledon Record Bazaar, Plough Lane, SW17. Adm: 9:30am - £2.50 ; 11.30am - £1. B Wilkinson, (01689) 846516

—Sunday 17 November 1996

\* SEE 10 November 1996

—Sunday 01 December 1996

11:00-16:30 \* National Vintage Communications Fair, Christmas venue now at: WEMBLEY, LONDON. 11am - 4pm. This is the event previously held at the NEC Birmingham in December 1995  
GREAT NEWS FOR LONDON & THE SOUTH EAST  
Details from NYCF, 2-4 Brook St., Bampton, Devon. EX16 9LY (01398) 331532



# Continental Forum

LES CINGLÉS DU MUSIC-HALL

## Ralph Harvey continues his series

**R**ESUMÉ: This series of CD compilations by Jean-Christophe Averty takes its name from his Radio France broadcasts (around 2,500 so far of 55 minutes each) intended for those who "really love the music-hall" the "cinglés", the collectors, the "nutters" for whom the most important discovery in the world is a "rare" Salabert, Magnis or Triomphe 78. We have detailed nine of these compilations on CD so far, covering the years between 1935 and 1943. We hear 1934 is imminent.

Since there is not a word of English in Monsieur Averty's notes, we thought it might be of interest to supply a glossary of the performers, especially the lesser-known. Edith Piaf, Charles Trenet, Yves Montand and others are documented on CD's released by EMI(UK). In view of the recent Disky "*Chansons de légende*" we are integrating a few names which are too "recent" for the "Cinglés".

\* \* \*

### FRED ADISON AND HIS ORCHESTRA

**Albert Lapeyrère** (1918 - ), professionally known as Fred Adison, was a composer and bandleader much influenced by the "Symphonic" dance music of Paul Whiteman and Jack Hylton. The Adison band was not known outside France as some others, though its arrangements and performance especially in instrumental numbers were of very superior quality. Fred Adison recorded many titles for La Voix de son Maître (HMV France)

### MAURICE ALEXANDER, accordionist.

**Maurice Alexander** (1902-1980) was sixteen when he happened to hear an accordionist playing in a Parisian street. He was hooked immediately. Two years later he had his own band playing at some of the best known venues (Bal Bouscat, Au petit Balcon). His accompaniments for the singer Fréhel (*T'el qui'il est; La java bleue; La chanson des Fortifs*) are classics. Maurice Alexander was a prolific recording artist. The post war EMI Columbia French catalogue ex-Hayes contained well over 200 Alexander titles. By 1957 he had sold five million records. Later in his career he accompanied artists such as Tino Rossi, Edith Piaf, Georges Guétary and Luis Mariano,

### ALIBERT, actor and singer

(**Henri**) **Alibert**, originally Allibert (1889-1951) based his career on songs and shows in praise of the south of France and Marseille in particular. Already in the 1920s his company of Provençal artists was playing in theatres throughout the region and when they reached Paris with their "accent" and laid-back outlook on life ("To-day perhaps, rather to-morrow" in the words of Fernand Sardou) the Parisians might have been applauding a troupe of Aborigines. Finally, they were accepted especially after summer holidays with pay were introduced in 1936 and people were really able to visit the south of France.

Alibert starred in Marseille operettas written by René Sarvil, pseudonym for René Crescenzo (1901-1975) with music by Vincent Scotto (1874-1952) who became Alibert's father-in-law. The Marseille shows continued in popularity on stage and film well into the 1950s.

Alibert's voice was essentially melodic and carried his audiences wherever they wished to the South: Marseille, Arles, Avignon, down the Rhône Valley or across to Martigues ("*Venise provençale*").

### ANDREX, actor and singer

**André Jaubert** (1907-1989), known as Andrex, began as an imitator of Maurice Chevalier. An all-round artist he distinguished himself both as an actor in films and on stage alongside Fernandel, Raimu, Arletty, Danielle Darrieux and others, as well as a singer in musical comedy and the music-hall. His greatest triumphs were at the Etoile in Paris (1944 and 1946).

**JANE or JEANNE AUBERT** actress, singer  
**Jeanne Aubert** introduced José Padilla's song *Valencia* on the London stage. Later in Paris she became a brilliant comère of revues at the A.B.C., Folies-Bergère and the Moulin Rouge.

\* \* \*

There are readers of *Continental Forum* who complain with some justification, that it is overweighted with French material. There are a number of reasons why this happens and the responsibility is not entirely the fault either of *TMR* or your commentator.

1. Unlike the vast majority of their fellow Europeans who appear to be quite content to ignore their indigenous popular music in favour of Anglo-American and Third World importations, the French, by no means blameless in this respect, do have an important lobby which encourages French songs in the French language. Leading this lobby are such personalities as Charles Aznavour, Juliette Gréco and Yves Duteil who by the quality and example of their work maintain the highest standards, lyrically and musically, of which the French "*chanson*" has always been capable, though lapsing at various points in its history. We therefore receive more compact discs and other material for review from France than from any other European country.

2. The British media, notably the BBC in its Home Service and later Radio 4 at one time did encourage popular European music from countries other than France, notably Italy and Greece. Those programmes ceased years ago, so that people have little opportunity for hearing this music and less chance of what it is about.

### A.R.C. Music

For these reasons we are grateful to ARC Music for sending us two European titles and one other for review. *Popular Hungarian Gipsy Melodies* by the Hungarian born (1948) "*primás*" (leader—violin) **András Farkas** and six other Hungarian players now based in Germany. This ensemble is entirely instrumental in the tradition of Parlophone's Magyar Imre. *TMR* readers cannot fail to appreciate that comparison! Again, this is music which must not be allowed to die, any more than the "*Taragot*" music from neighbouring Rumania, the Slovenian *tamburizza* and the Austrian *Schrammel*. Future generations must not hold us guilty. András Farkas and his musicians are on ARC Music Productions EUCD 1335.

**The Stars of St Petersburg** are only five in number but they play a multiplicity of Russian traditional instruments, well-documented in an unusually informative CD booklet. There is warmth and passion in all nineteen titles here, most of which are traditional, though some, uncredited such as *Moscow Nights* (Vassili Soloviev-Sedoi) are by known composers. Two instruments interest me especially. The bayan, Russian version of the chromatic accordion and a trumpet, made from a single piece of apple wood. A delightful ensemble, presented and recorded with great taste



and vitality. A CD not to be missed! ARC EUCD 1328. Most ARC recordings are originated by the company itself: a few are issued under licence. All praise to ARC for taking Rounder's '20 best of Bluegrass'. No European imitations these, "the real McCoy." There's Ricky Scaggs from Brushy Creek in Lawrence County, Kentucky; the Nashville Bluegrass Band, the Cox Family from Louisiana and many others all devotees of a music which could only come from the depths of the United States. We often ask why Europeans have to import the worst of America, here's a chance to enjoy some of the best. ARC/Rounder EUCD 1333.

\* \* \*

### Diskies pour tous!

Major releases from a number of countries currently keep your Continental consultant well occupied. There are two sets with three compact discs in each, drawn from EMI-France material by an independant producer for the budget Disky label based in Holland. *Chansons de legende* is the generic title, not, in my view, one a native French speaker would have chosen. However the content, French songs from the 'Twenties to the 'Fifties is always worth careful examination. It is difficult to know for whom these sets are intended. The cognoscenti will find little here they do not possess already. Those with but a modest knowledge of the songs will be baffled by fifty-four titles in each set with no attempt at programming, background information or explanation. However, in addition to a very smart presentation, there is an advantage in the quality of the transfers which will appeal to collectors wishing to replace aging vinyls, and, of course, the range in the repertoire goes far beyond anything released here in LP days. By comparison with many other CD transfers, these have a bright, forward sound, revealing considerable engineering ingenuity, even to the point of a suspicion of added percussion in some places! It would be interesting to know which sources, EP, LP or CD from EMI-France the Dutch company has used. Overall the results are admirable, though champions of the 78 rpm speed are likely to find the sound rather uniform, not having the individual ambience of the shellac originals. The big 'plus' of these CDs comes from having this legendary material at such a low budget price at around five pounds per record or less.

### CHANSONS DE LEGENDE, Volume 1

**CD 1** EDITH PIAF: *La foule*; LUIS MARIANO: *L'amour est un bouquet de violettes*; RINA KETTY: *Sombreros et mantilles*; TINO ROSSI: *Méditerranée*; MISTINGUETT: *Mon Homme*; MAURICE CHEVALIER: *Valentine*; LEO MARJANE: *Divine biguine*; RAY VENTURA & HIS COLLEGIANS: *Tout va bien, Madame la Marquise*; JOSEPHINE BAKER: *Si j'étais blanche*; CHARLES TRENET: *Je chante*; GUY BERRY: *Danse*; LES COMPAGNONS DE LA CHANSON: *Bras dessus, bras dessus*; FREHEL: *La java bleue*; ANNY CORDY & BOURVIL: *Un petit coup de chance*; JEAN SABLON: *Vous qui passez sans me voir*; MISTINGUETT & JEAN GABIN: *La java de Doudoune* \*; CHARLES DUMONT & EDITH PIAF: *Les amants*; JEAN GABIN: *Quand on s'promène au bord de l'eau*. [\*LUCIENNE BOYER's *Parlez-moi d'amour* appears on the label].

**CD2** EDITH PIAF: *Hymne à l'amour*; LUIS MARIANO: *Bambino*; RINA KETTY: *J'attendrai*; TINO ROSSI: *Marinella*; LUCIENNE DELYLE: *Mon amant de St Jean*; MAURICE CHEVALIER: *Fleur de Paris*; GERMAINE SABLON: *Le Chant des Partisans*; RAY VENTURA AND HIS COLLEGIANS: *Ça vaut mieux que d'attraper la scarlatine*; JOSEPHINE BAKER: *J'ai deux amours*; FERNAN-

DEL: *Ignace*; CHARLES TRENET: *Y'a d'la joie*; LES COMPAGNONS DE LA CHANSON: *Le marchand de bonheur*; GLORIA LASSO: *Padre Don José*; BOURVIL: *C'est gamin charmante*; ANNIE CORDY: *Six roses*; ALBERT PREJEAN: *Dédé de Montmartre*; GEORGE GUETARY: *La route fleurie*; SUZY SOLIDOR: *Lily Marlène*.

**CD3** EDITH PIAF: *La vie en rose*; LUIS MARIANO: *Mexico*; LYS GAUTY: *Le bonheur est entré dans mon cœur*; TINO ROSSI: *Tchi-Tchi*; LUCIENNE DELYLE: *Sur les quais du vieux Paris*; MAURICE CHEVALIER: *Ma Pomme*; JOSEPHINE BAKER: *La petite tonkinoise*; RAY VENTURA AND HIS COLLEGIANS: *Qu'est qu'on attend pour être heureux*; MISTINGUETT: *Ça c'est Paris*; CHARLES TRENET: *Que reste-t-il de nos amours?*; OUVRARD: *Je ne suis pas bien pourtant*; LEO MARJANE: *La chappelle au clair de lune*; LES COMPAGNONS DE LA CHANSON: *Un mexicain*; GLORIA LASSO: *Histoire d'un amour*; FERNANDEL: *Ma créole*; ALBERT PREJEAN: *Comme de bien entendu*; ANNIE CORDY: *As tu vu Monte Carlo?*; GEORGE GUETARY AND BOURVIL: *La vie de bohème*.

### CHANSONS DE LEGENDE: Volume 2

**CD1** EDITH PIAF: *L'accordéoniste*; LUIS MARIANO: *La belle de Cadix*; LUCIENNE DELYLE: *Domino*; TINO ROSSI: *Guitare d'amour*; LYS GAUTY: *A Paris dans chaque faubourg*; CHARLES TRENET: *Le temps des cerises*; FREHEL: *Où est-il donc?*; MAURICE CHEVALIER: *Mimi*; ANDRE CLAVEAU: *J'ai pleuré sur tes pas*; LINE RENAUD: *Frou-frou*; HENRI GARAT: *En parlant un peu de Paris*; MAYOL: *La Matichiche*; JEAN SABLON: *Je tire ma reverence*; ANNIE CORDY & BOURVIL: *Café-tabac*; LES COMPAGNONS DE LA CHANSON: *Vénus*; MICHEL SIMON: *Elle est épatante*; IRENE DE TREBERT: *Stop*; GEORGES ULMER: *Pigalle*.

**CD2** EDITH PIAF: *Padam, padam*; LUIS MARIANO: *La valse mexicaine*; LINE RENAUD: *Sous le ciel de Paris*; FERNANDEL: *Félicie aussi*; LUCIENNE DELYLE: *I love Paris*; TINO ROSSI: *Vieni, vieni*; MISTINGUETT: *Je suis née dans le Faubourg St Denis*; JEAN SABLON: *Syracuse*; GEORGES GUETARY: *Monsieur Carnaval*; MARIE-JOSE: *Le bar de l'escadrille*; MAURICE CHEVALIER: *Quand un vicomte*; JEAN LUMIERE: *Riri*; ANDRE CLAVEAU: *Tout en flânant*; ALIBERT: *Adieu Venise Provençale*; ANNIE CORDY: *C'est de la faute à Napoléon*; LES COMPAGNONS DE LA CHANSON: *Gondolier*; BOURVIL: *A bicyclette*; CHARLES TRENET: *La romance de Paris*.

**CD3** EDITH PIAF: *La goulante du Pauvre Jean*; LUIS MARIANO & ANNIE CORDY: *Visa pour l'amour*; LUCIENNE DELYLE: *Mon cœur est un violon*; TINO ROSSI: *Chanson pour ma brune*; LYS GAUTY: *Le chaland qui passe*; HENRI GARAT: *Avoir un bon copain*; MAURICE CHEVALIER: *Je t'aime d'amour*; MISTINGUETT: *Valencia*; GEORGES GUETARY: *Moulin Rouge*; LINE RENAUD: *Sous les toits de Paris*; REDA CAIRE: *Si tu reviens*; MARIE-JOSE: *Chanson gitane*; JEAN LUMIERE: *La petite église*; JEAN SABLON & MILLY MATHIS: *La bouillabaisse*; CORA MADOU ("THE STRANGE"): *Le plus beau tango du monde*; CHARLES TRENET: *Vous êtes jolie*; ANDRE CLAVEAU: *Marjolaine*; LES COMPAGNONS DE LA CHANSON: *Le galérien*.

These discs covering some half-a-century of French popular song are a superb "best-of", as they say these days in the French media, and provided the listener requires no documentation, they are a real bargain. ●



# *A Work of Art*



## Scientifically Constructed The "FAIRY" Phonograph Lamp

"looks" and "speaks" for itself. In appearance, its luxurious refinement is immediately apparent. But it achieves its greatest triumph in its tone.

A newly patented sound amplifying chamber, radically differing from the conventional designs, constructed of correctly jointed and suspended WOOD gives a true mellow tone of a volume equalling that of the best and most expensive instruments.

Electrically operated and equipped with a specially designed invisible switch, regulator and tone modifier.

Permit us to tell you how sales of the "FAIRY" have required our maximum output ever since its appearance in 1918.

### ENDLESS-GRAPH MANUFACTURING COMPANY

4200-02 W. Adams St, Chicago, Ill.



# THE "Fairy" Phonograph Lamp

COURTESY of Neil Maken, of 'Yesterday Once Again', California, USA, this phonograph dates from October 1919. It certainly didn't set the world ablaze, but must rank with such curiosities as the town-gas burning "Flamephone".

Neil says, "As far as I can determine only one model Fairy Lamp was made. But it was made in several variations. Shades differed—I have two different but both original shades; the finish differed—one of mine is a 'marbelized bronze' and the other is a copper colour. There were at least three variations of the turntable cover: the Statue of Liberty, an Eagle, and a plain cover. I have a 'Liberty' and a plain cover. The plain cover, copper coloured phonograph lamp has a riser of approximately three inches which raises the shade so that the shade bottom is level with the bulbs. It is an original riser. The other lamp that I have does not have a riser."

A reproduction of the trade advertisement from *The Talking Machine World* [October 1919 USA] is opposite showing the Statue of Liberty (left) and the Eagle (centre) turntable covers. Also comparison of the left hand illustration with the right hand will show the at rest and playing positions of the tone-arm.

Overall the appearance of the "Fairy" Phonograph Lamp, as will be seen in the two photographs, is similar to an 'Aladdin' paraffin (kerosine) heater, or an oriental incense burner. Neil tells me that he has furnished his with "rather appropriate red coloured bulbs."

JWB.

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Back issues of **The Record Collector** magazine

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**Berliners** (dozens) and other 7" discs

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\*\*\*\*\*

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**Lawrence Holdridge, 54E. Lake Dr., Amityville, NY 11701, USA.**





## 'Dodgy' springs

from Ernie Bayly, Bournemouth.

Dear John,

I note that you emphasise IN A STRONG SACK concerning removing a damaged spring of a gramophone. You say it is "dodgy"—whatever that may mean in English. Fifty five years ago I was recommended this method by gramophone-collectors who were a generation before me. I have used it several times myself. Why? Because once a spring starts to unwind itself from the barrel it swishes out very hurriedly and one needs very strong wrists to control it. I suppose this is where one needs to dodge for the spring flies all over the place. To release it in a sack contains it under control.

Either one can:

a) grasp the spring with pliers from the outside of the sack and give a pull to begin its rapid jump from the barrel,

or:

b) Tie a string around the end of the spring and thread it out through the sack. Pull the string from the outside and the spring again will come out of the barrel in the same hurry.

It is the SPEED of the spring departing from the barrel which causes the danger. In the sack it jumps about like a wild animal, so one should throw it in such a way that the action of the fast-moving spring is away from oneself. By "sack" I mean the old fashioned strong hessian, hemp, or cotton variety (in which rice used to be imported). Today's plastic or tough paper would be both useless and dangerous. The above 'method' applies only to smaller springs. The very big phonograph, gramophone or musical-box springs might rip their way out of a sack. There used to be professional spring winding/removal gadgets. Perhaps they are no longer available. If you have weak wrists and no sacks, do not attempt to remove a spring.

When I was young there was a tale current which told of a tram driver in Newcastle who was disembowelled by a strong spring!! Even if only anecdotal it does point to a moral that a spring in its fast, uncontrolled, motion is dangerous. The danger arises from its strength and extreme speed when leaving a barrel out of control.

Yours sincerely,

[The best sacks I have seen used are U.S. Mail bags, the modern British Royal Mail woven plastic sacks probably would not be adequate for the purpose. I haven't seen a new hessian sack in years. —ED.]



from Dave Lomax, Manchester.

Dear Sir,

I may be able to help you on the two films you mentioned in *TMR 93* Junkshoppers' Column [p.2888] ie *Danny Boy* and *Barnacle Bill*.

"*Danny Boy*" Butchers Films (83 mins) July 1934, cast includes Dorothy Dickson, Frank Forbes-Robertson, Archie Pitt, Fred Duprez, Denis O'Neill — plays 'Mike'. Plot involves a singer looking for estranged husband and son who have become buskers. Film was remade in 1941 with Ann Todd and Wilfred Lawson, without Denis O'Neill.

"*Barnacle Bill*" Butchers Films (90 mins) Jan 1935. Cast includes Archie Pitt, Joan Gardner, Denis O'Neill plays 'Shorty', Frank Titterton also in cast. Plot involves a widowed sailor's sacrifices for his daughter. A different film with the same title was made in 1957 with Sir Alec Guinness.

Yours,

\*\*\*

from Bill Dean-Myatt, Birmingham.

Dear John,

Just a little plea—can record reviews be more heavily accented towards obscure re-issue material that has a heavy historical content, rather than to towards yet more re-issues of old war horses?

I look forward to every issue—so carry on with the good work. I certainly wouldn't want to run a magazine myself.

Best wishes,

\*\*\*

## Alfred Clarke

from David Mason, London E5.

Dear Mr Booth,

The Alfred Clarke recording dealt with in the last issue of *TMR* was recorded on 13 September 1929 in Studio 'A' Hayes by engineer H Fleming and there were three takes, 1, 2 & 2a. there seems to have a fair number of copies of the record around, was every employee given a copy?

Clarke also made a 10inch (subject not mentioned in the archives) on the 31 March 1930 matrix Bb19087-1,-2 and this is less common, if indeed it received any sort of issue at all.

Yours,

## HMV GS listing

from Peter Adamson,

Dear John,

I was pleased to find a listing of the HMV 12 inch GS series in *TMR 93* I have an album of music by F J Nettlefold containing some of the GS discs (GS21 to GS25). There are some discrepancies between Frank Andrews' list taken from the company cards and the actual recordings.

**GS17** appears to be identical to GS21 - although the issues dates are different and overlapping (10/37 - 03/48, 08/39 - 04/48)! The same matrix numbers are given: 2EA1086-1A, 2EA1087-1, and the sides (by Elsie Suddaby with the LPO and Sargent) are shown as parts 1 & 2 of *Il Pensiero* by Nettlefold. This should in fact be *IL PENSEROSO* a setting by Nettlefold of the poem by Milton.

Side 2 of GS21 is not marked "pt 2" but "conclusion" - and it is not part 2, but part 4. Parts 2 and 3 are on **GS 22** (conducted by Charles Hambourg) and this tallies with the text of the song given in the album. (I don't know how the 'earlier' GS17 is marked.)

Record **GS11** is given as appearing in two different versions. But I have a third version — a single-sided disc (as indicated by the GSS prefix):

**GSS11**

Rita Neve (piano) *Victoire sur la Mort - Poland, 1939* (FJ Nettlefold) 2EA8837-1

This would date to presumably 15th-16th July 1940, to fit with GS34.

My copy of **GS22** (*Il Penseroso* pt.3) is matrix 2EA7947-1A.

**GS25**: These two waltzes by Nettlefold are separate items and are clearly not from the *Suite in G for String Orchestra* (and not given as such on the disc). They are for full orchestra, including winds and percussion!

I understood when I got the album of Nettlefold discs that it was the second of three. There are enough discs listed (GS28-GS34) to fill a third album, but not enough pre-GS21 to fill an earlier issue. Perhaps there are alternative number allocations amongst the lower GS numbers?

**GS20**: 'Neils Grevillius' will be Nils Grevillius, conductor of the Stockholm Concert Society Orchestra on nearby matrix numbers 2SB906 to 2SB908 (*Midsommarvaka* by Alfvén, this was issued commercially as HMV C3482 & C3483).

Best wishes,



# Looking at Labels

John W Booth

**A**N almost immediate response to my appeal for a copy of the Ogden Smith paste over label (TMR 94) came from Mike Langridge of Sussex, who provided me with colour photocopies of a specimen in his collection.

Again it is a Polyphon disc, this time Polyphon order No.8938 issued originally in the middle of 1912. Mike believes "Mr G Garland" is a pseudonym for Will Thompson.

24049 *Something to remember you by.* (Fred W Leigh)  
24050 *When they ask you what your name is.*

(H. Castling and F Godfrey)



Just a little more that I have found out about the firm indicates that that they were still going in 1929, selling gramophones among other items. By this time they had moved from 21 Cheapside, in the City, to Clapham Junction, SW11, with other branches remembered by readers at Bromley, Kent; George Street Croydon—John A Payne of Bromley recalls buying his first adult sized bike there, he tells me this Surrey town also had a factory in Cherry Orchard Road—St James St.London SW1, and Twickenham, Middlesex, selling furniture, bicycles, pianos and similar lines. Mike also reports having seen Ogden Smith's label pasted over Winner pressings. There was also an artiste of the name Ogden Smith on the variety stages.

## Black Diamond

Arthur Badrock kindly informs me that the Australian Black Diamond label in the last issue was drawn from Guardsman 610, which was also credited to Donald Stewart, issued about November 1916. *Heroes of the Dardanelles* was also issued on Australian label Phoneto number LO149, as by Roy Dawson.

## LMSA

This somewhat flamboyant label [RIGHT] appears on a two record set (12" shellac 78 rpm) with a deep yellow paper, black logo and lower text, with the track information in a deep red. Dating from the 'fifties, the sounds on each

track are redolent of the noises of a 'progressive' kindergarten at that time—or nowadays the staple fare of some late night programmes on BBC Radio Three.

All presumably real instruments, I can't detect any early electronics, mainly percussive. Side (I) track (c) *"The Ringing Xylophone"* has a signal to noise ratio audibly worse than most of the other tracks. Probably from an over extended microphone level gain at recording. I have no other information at present about the Laban Movement Study Aids Ltd., nor of the Art Of Movement Studio, Addlestone, Surrey. An unusual label, rarely seen, certainly the content is not popularly collectable, unless you have one of those light oak table top electric gramophones supplied to schools in the 1950s, and wish to get seriously (regressively) nostalgic. (Eddie Shaw tells me that he has had contact with the Laban people in Manchester, but as they wanted to charge serious money to allow him access to their archives, he declined the offer!).

## Pelican-Record

An earlier issue TMR 75 (the last under the editorship of Ernie Bayly) Frank Andrews dealt with the history of Joseph Leonard Blum's gramophone records. One of the labels with which Blum was associated was the Pelican-Record, issued by the Universal Record Syndicate (a.k.a. Universal Record Co.) as a cheap label at the price of one shilling (1/-d.). For the fuller story, refer to issue TMR75.

Collectors of labels will be familiar with the purple label, examples turn up from time to time and have been illustrated before (eg: TMR 75; Rainer Lotz's excellent colour production of 'Ragtime' labels; Don Taylor's English 78 Labels book.)

In his article of eight years ago Frank wrote then that the highest known issue of this label was P 114. Now information comes from Peter Scoins of Middlesborough of issue P 116 [SEE ILLUSTRATION OVER LEAF].

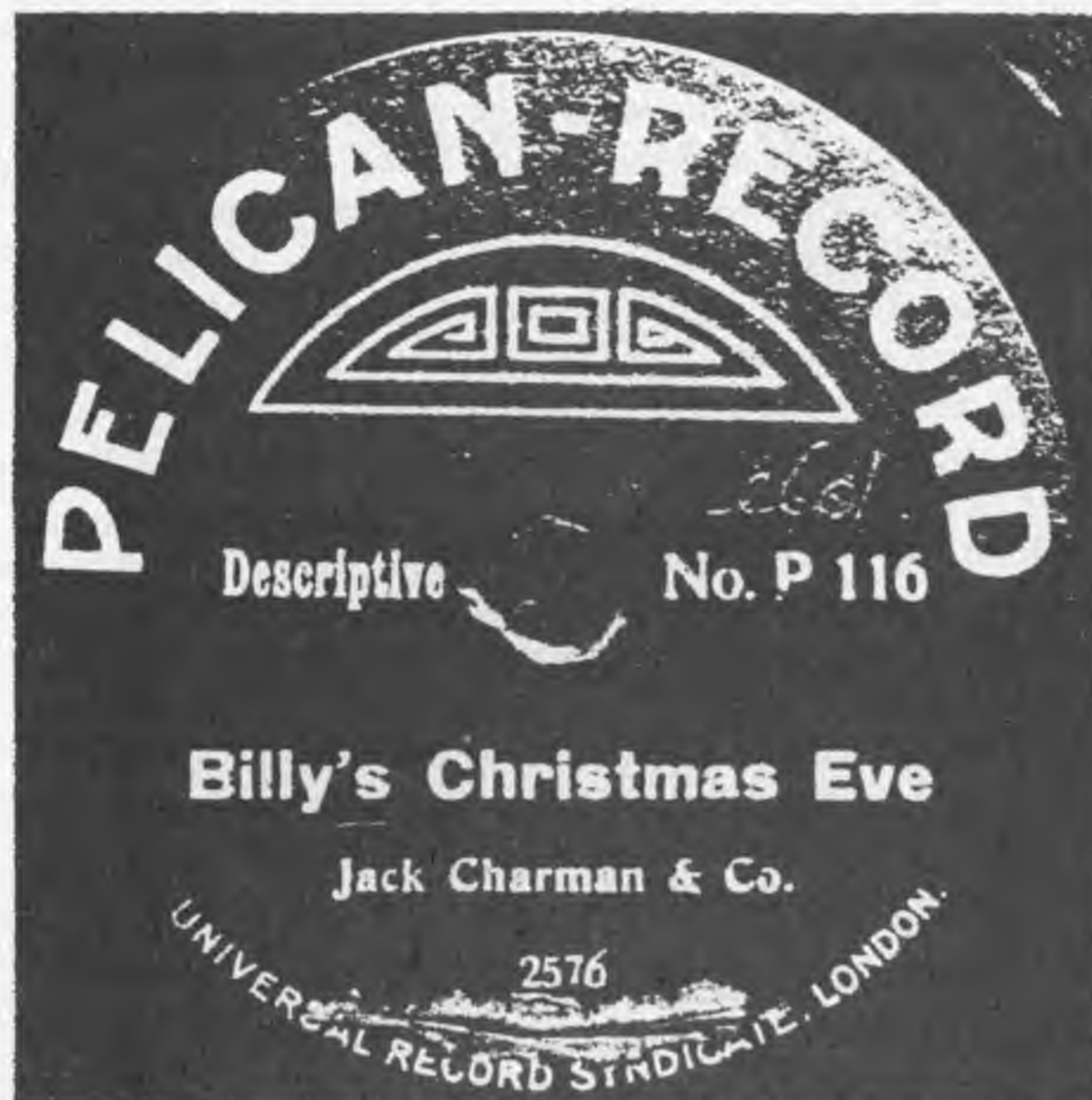
Jack Charman & Co. [London ca. Nov. 1913]  
2575 *The Christmas Reunion* (Descriptive) Pelican-Record No. P 116  
2576 *Billy's Christmas Eve* (Descriptive) Pelican-Record No. P 116

Universal Record Syndicate, London [Magenta/Gold label, 10".]

Originally issued on Diploma in December 1913 under the same matrix numbers (prefix X reported on at least one copy of mx. 2575).







Frank Andrews tells me that there was a companion Diploma Record issue of XX 2573 *At The Pantomime*, (possibly) coupled with 2574 *The Christmas Share-out*. One is tempted to ask, was the above find by Peter Scoins a seasonal issue? If so, in which year — 1913 would make it a co-issue with the Diploma, which seems to me unlikely; Christmas 1914 would be after the date of the present known last issue date in early 1914. My own *presumption*, and I stress the word, is that P 116 was not a seasonal issue, which possibly came out *after* Christmas 1913 and *before* the next. Otherwise Pelicans were around a bit longer, and into the First World War period.

Frank knows of other couplings on associated labels matrix 2576 and matrix 2573 were coupled on **Pioneer Record 137**, this should also be found on **Famous Records** too.

Certainly a lot of research on the Pelican-Record label is needed. Frank and Arthur both have a tentative list, much of it riddled with queries, and they appeal for full data information on any Pelican Records that you may have. Please include as much discographical information as possible, preferably set out as the example above. (Better still include a photocopy of the label) and send it to the editor, TMR, 105 Sturdee Avenue, Gillingham, Kent, ME7 2HG. With luck and your help we shall garner all the issues that there were and progress to publishing the results.

The last word on Pelican records for this issue comes from Peter Scoins — "If others were as bad as this one it's no wonder they were withdrawn!"

JWB

### Edison Bell masters 5½ & 6 inch

A provisional listing by Arthur Badrock and the late Karlo Adrian

Part 3: We left the list at number 436 of October '25.

[Correction to page 2898 (TMR 93):

The caption to Marspen and Savana labels should have read— *Marspen & Savana in dark red and black ink (above [MARSPEN]) with pale blue and dark blue ink (below) for Savana.* —ED.]

437	London ft	-1	Bell 357	Hawaiian Guitar
			Bell 758	Hawaiian Guitar
		-1	Marspen 682	Hawaiian Guitar
		-1	Savana 801	
438	Prancing	-1	Bell 360	Hawaiian Guitar
439	Moana Waltz	-1	Bell 363	Hawaiian Guitar
			Marspen 691	Hawaiian Guitar
		-1	Savana 846	Hawaiian Guitar
440	Jolly Old Pals	-1	Bell 354	Xylophone
			Bell 738	-do-
		-1	Marspen 670	-do-
			Savana 804	
441	untraced			
442	Moonlight And Roses		Bell 347	Duet
		-1	Marspen 667	-do-
443	When You And I Were Seventeen		Bell 345	Song (aurally a barit.)
			Marspen 669	Song
			Savana 811	
444	Ukelele Lady	-1	Bell 346	Duet
445	Paddlin' Madelin' Home	-2	Bell 352	Orchestra
			Dinky 430	-do-
			Savana 806	
446	Ukelele Lady	-1	Bell 350	Orchestra
		-1	Marspen 670	-do-
			Savana 808	
447	Araby		Bell 355	Dance orch.
448	untraced			
449	Rose Marie	-1	Dinky 431	Orchestra
		-1	Marspen 672	Orchestral
450	untraced			
451	In Sunny Havana		Bell 351	Song
		-1	Marspen 673	-do-
		-1	Savana 807	
452	untraced			
453	I'm An Airman	-1	Bell 354	Song
		-1	Marspen 675	-do-
			Savana 804	
454	untraced			
455	Araby		Marspen 677	Song

From *The Sound Wave*, December 1920 submitted by Paul Cleary.

## A TRUE STORY.

"Hello, Old Chap!" said Jones quite gladly, "I want to see you rather badly: I've just bought a gramophone which really has a wondrous tone.



Quoth Brown: "It seems a lovely model. I'd love to hear how it can yodel." So they settled down at once with glee. Whilst Jones produced the winding-key.





*We now move into 1926*

456 untraced

457 Rubenstein's(sic) Melody In F

-1 Marspen 673 Violin Solo

458 Raff's Cavatina -1 Bell 352 Violin

-1 Marspen 675 Violin Solo  
Savana 806*(At this period Michael Zacharewitsch was recording for Edison Bell (Velvet Face). It is possible he is responsible for the above two titles)*

459 to 462 untraced

463 Cradle Song Marspen 677 Cello Solo

464 Last Rose Of Summer -1 Bell 350 Cello Solo

465 Military Tattoo Pt 1 -1 Bell 358 Band

466 -do- -do- Pt 2 -1 Bell 358 -do-

467 -do- -do- Pt 3 -1-2 Bell 359 -do-

468 -do- -do- Pt 4 -1 Bell 359 -do-

469 to 472 untraced

473 Oh, Boy, What A Girl

-1 Marspen 682 Duet

474 Always (I'll Be Loving You)

Bell 361 Song  
Marspen 695 -do-

475 untraced

476 The Old Bath Chair -1 Bell 356 Song

-1 Savana 802

*(on aural evidence Charles Penrose)*

477 to 480 untraced

481 A Baby Record Laugh -1 Bell 362 Laughing Song

-1 Savana 802

482 The Laughing Zulu Bell 361

483 Valencia -1 Bell 356 Orchestra

Marspen 690 -do-

484 Recollections of Scotland Pt 1 Marspen 695 Concertina

485 &amp; 486 untraced

487 Valencia -1 Bell 357 Vocal

Marspen 691

-1 Savana 801

488 untraced

489 Normandy -2 Bell 360 Song

490 Picador -1 Bell 363 Orchestral  
(with voc. chor.)

Bell 755 -do-

-1 Savana 846 -do- -do-

491 Tin Can Fusiliers -1 Bell 362 Orchestral

492 to 496 untraced.

*From 497 onwards the masters are 6" and the changeover may well have taken place during this untraced block.**The following recordings date from about May 1926.*

497 Barcelona -1 Bell 364 Orchestral

-1 Marspen 698 -do-

498 My Irish Home Sweet Home -1 Bell 365 Song Waltz

-1 Marspen 699 Song

Savana 860

499 Magic Moments -1 Bell 364 Orchestral

-1 Marspen 698 Waltz

500 Valentine -1 Bell 367 One Step

(Vocal Chor.)

-1 Marspen 701 Orchestra

-1 Savana 862 Orchestra  
(Voc. Chor.)

501 My Irish Home Sweet Home

-2 Bell 371 Waltz (Voc. Chor.)

-1 Marspen 700 Orchestra

(Voc. Chor.)

502 Bobadilla -1 Bell 366 One Step (Voc. Chor.)

-1 Marspen 702 Orchestra

503 Fleurs d'Amour one step Bell 375 Orchestral

-1 Savana 869 -do- (Voc. Chor.)

504 The Two Of Us Bell 372 Fox Trot

(Voc. Chor.)

-1 Marspen 703 Orchestra

(Voc. Chor.)

-1 Savana 866 Orchestral

(Voc. Chor.)

505 Indian Love Call -1 Bell 374 Orchestral

(Voc. Chor.)

-1 Savana 868 -do- -do-

506 Far Away Days Bell 372 Song

507 I Don't Care What You Used To Be

-1 Bell 369 Song

-1 Marspen 705 -do-

508 to 531 untraced

532 Celestina -1 Bell 368 Celesta Solo

-1 Marspen 699 -do-

533 The Elves' Picnic -1 Bell 369 Celesta Solo

-1 Marspen 701 -do-

*(From a long forgotten source I have a note that the artist on the above two titles is JAN VOLSTEAD. —A.B.)*

534 Waiting For You, Sweetheart

-1 Bell 370 Song

-1 Savana 862 -do-

535 Fascinating Mary -1 Bell 366 Song

-1 Marspen 703 -do-

-1 Savana 869 -do-

536 Pretty Little Japanese -1 Bell 371 Song

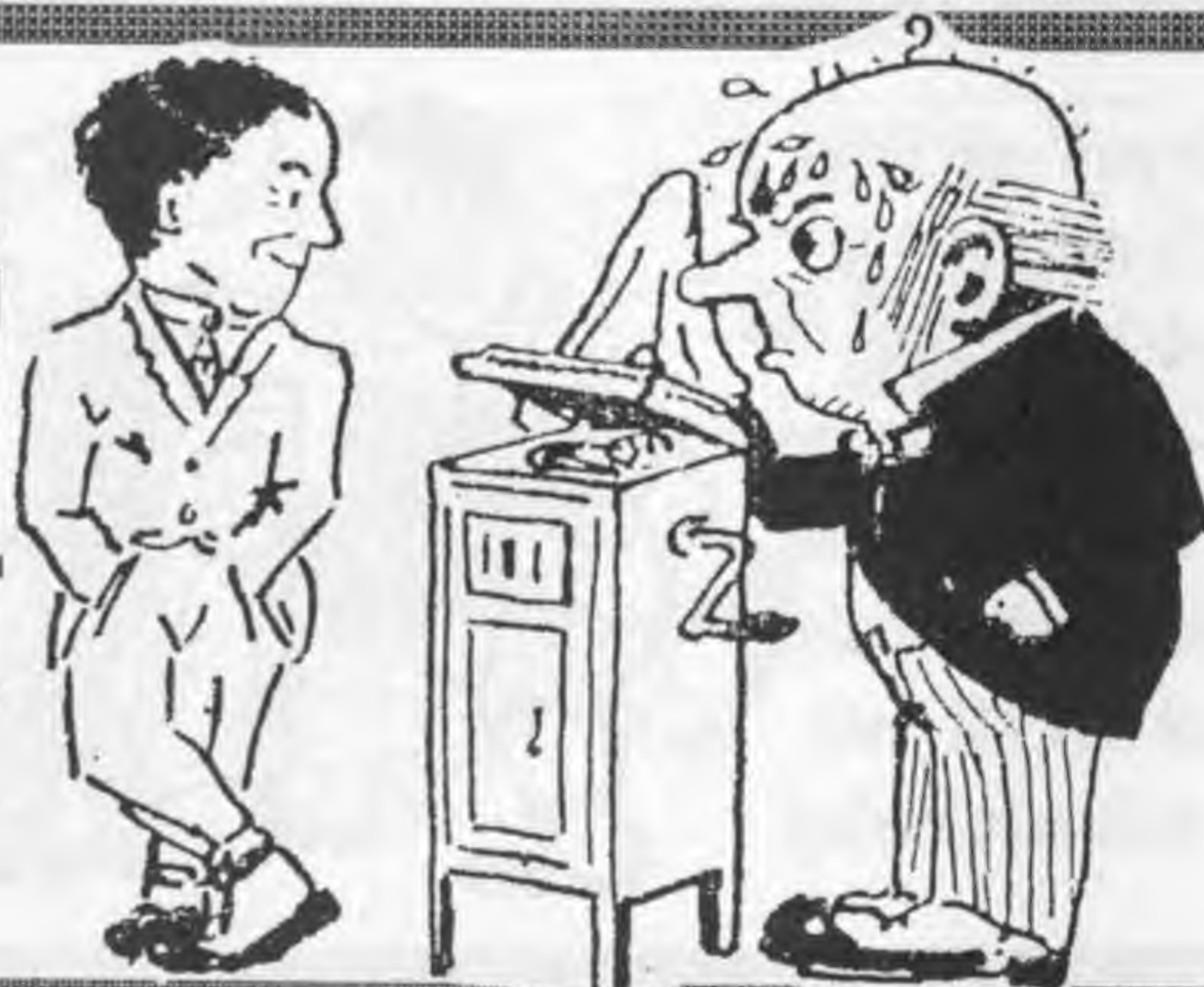
Marspen 706

-1 Savana 866 - do-

He tried to find  
the winding shaft,  
While Brown just stood  
and loudly laughed:  
To watch Jones' antics  
with that key,  
Was better than  
the Pictures-free!!!



At last it fitted,  
he started winding,  
And, sad to tell  
he did some blinding  
"It surely will  
play nicely now,"  
He murmured as he  
wiped his brow.





537	Before Love Came	-1	Bell 367	Song	561	The Tree Maiden	-1	Bell 380	Song	
		-1	Marspen 702	-do-	562	Eastern Star	-1	Bell 383	Xylophone Solo	
			Savana 860				-1	Marspen 712	-do-	
538	If I Could See You Smile				563	Gollie Jig	-1	Bell 376	Xylophone Solo	
		-1	Bell 365	Orchestral (Voc.Chor.)			-1	Marspen 713	-do-	
		-1	Marspen 705	Orchestra	564	Manella March	-1	Bell 377	Xylophone Solo	
539	Then I'll Be Happy	-1	Bell 373	Orchestral (Voc.Chor.)						
			Savana 867		565	Twinkling Star		Bell 786	Xylophone Solo	
540	Wanna Go Back Again Blues				566	Belle Gavotte		Bell 382	Bell Solo	
		-1	Bell 368	Fox Trot (Voc.Chor.)			-1	Marspen 716	Sam Lander	
			Marspen 707						bell solo	
541	Susie Was A Real Wild Child						-1	Savana 877	Bell Solo	
		-1	Bell 370	Fox Trot (Voc.Chor.)	567	Baby Rose	-1	Bell 384	Bell Solo	
			Marspen 706				-1	Marspen 717	Sam Lander	
542	Blue Danube, Waltz	-1	Bell 373	Orchestral					bell solo	
		-1	Marspen 700	-do-	568	You Forgot To Remember				
		-1	Savana 868	Orchestral			-1	Bell 378	Waltz Song	
543	Doctrinen	-1	Bell 378	Waltz				Marspen 709	Arthur Jephson	
544	Spring Song	-1-2	Bell 379	Orchestral	569	Currants	-1	Bell 379	Vocal Duet	
		-2	Marspen 719	Elite Orchestra	570	Let Me Call You "Sweetheart"				
545	The Boating Song		Bell 375	Orchestral			-1	Bell 380	Waltz Song	
			Marspen 708	Elite Orchestra			-1	Marspen 713	-do-	
			Savana 867		571	Meet Me At Twilight waltz song				
546	Irish Medley	-1	Bell 374	Orchestral				Bell 381	Song	
547	Less than the dust		Bell 386	Song w piano			-1	Marspen 716	Randolph Sims	
548	Temple Bells	-1	Bell 387	Song	572	Oh, Charlie, Take It Away		Bell 382	comic song	
549	Kashmiri Song		Crown 908	Song w piano			-1	Marspen 712	The Vivians	
550	untraced						-1	Savana 877	Vocal Duet	
551	Oh, Lady Be Good	-2	Bell 385	Vocal	573	I Never See Maggie Alone	-1	Bell 383	Vocal Duet	
552	I'm Knee Deep In Daisies				574	Always (I'll be loving you) waltz song				
		-1	Bell 376	Vocal Fox Trot			-1	Marspen 717	Tom Downey	
				(aurally a baritone)	575	untraced				
			Marspen 708	Tom Downey	576	Honey Bunch	-1	Bell 384	Song with orch.	
553	Barcarolle (L.Spohr)	-2	Bell 385	Violin Solo	577 & 578	untraced				
554	Fantaisie (Beriot)	-1	Bell 387	Violin Solo						
555	Slow Movement (Mendelssohn) (Bell)								(the artist on the next 4 sides at least is <b>HARRY HEMSLEY</b> , and also probably on the succeeding six sides)	
		-1	Bell 392	Violin Solo	579	Jack & The Beanstalk Pt 1				
	Mendelssohn's Violin Concerto Slow Move't (Marspen)							Bell 397	Interrupted	
			Marspen 732	Julian Vincent					Fairy Stories	
556	Air (B.Molique)	-1	Bell 394	Violin Solo	580	-do-	Pt 2	Bell 397	-do-	
		-1	Marspen 725	Julian Vincent	581	Cinderella	Pt 1	-1	Bell 398	-do-
557	Lonesome and Sorry	-1	Bell 377	Orchestral				Marspen 728	-do-	
			Marspen 719	Palace Dance	582	-do-	Pt 2	-1	Bell 398	-do-
				Orchestra				Marspen 728	-do-	
				(see also matrix 613)	583	Bluebeard	Pt 1	-1	Bell 399	
558	Faust - Prelude		Bell 386	Orchestra	584	-do-	Pt 2	-1	Bell 399	
			Savana 887	-do-	585	Dick Whittington	Pt 1-1	Bell 400	Interupted	
559	Waltz 'Faust'	-2	Bell 395	Orchestra					Fairy Stories	
			Marspen 714	Elite Orchestra	586	-do-	Pt 2	-1	Bell 400	-do-
560	The Gout	-1	Bell 393	Song						

(the artist on the next 4 sides at least is **HARRY HEMSLEY**, and also probably on the succeeding six sides)

579 Jack & The Beanstalk Pt 1

				Bell 397	Interrupted Fairy Stories
580	-do-	Pt 2		Bell 397	-do-
581	Cinderella	Pt 1	-1	Bell 398	-do-
				Marspen 728	-do-
582	-do-	Pt 2	-1	Bell 398	-do-
				Marspen 728	-do-
583	Bluebeard	Pt 1	-1	Bell 399	
584	-do-	Pt 2	-1	Bell 399	
585	Dick Whittington	Pt 1-1		Bell 400	Interupted Fairy Stories
586	-do-	Pt 2	-1	Bell 400	-do-

"Oh yes!" said Brown,  
"It's not too bad  
but isn't the  
regulating sad:  
It spoils the tune  
and causes that grinding  
Look out, old man,  
it needs more winding!"



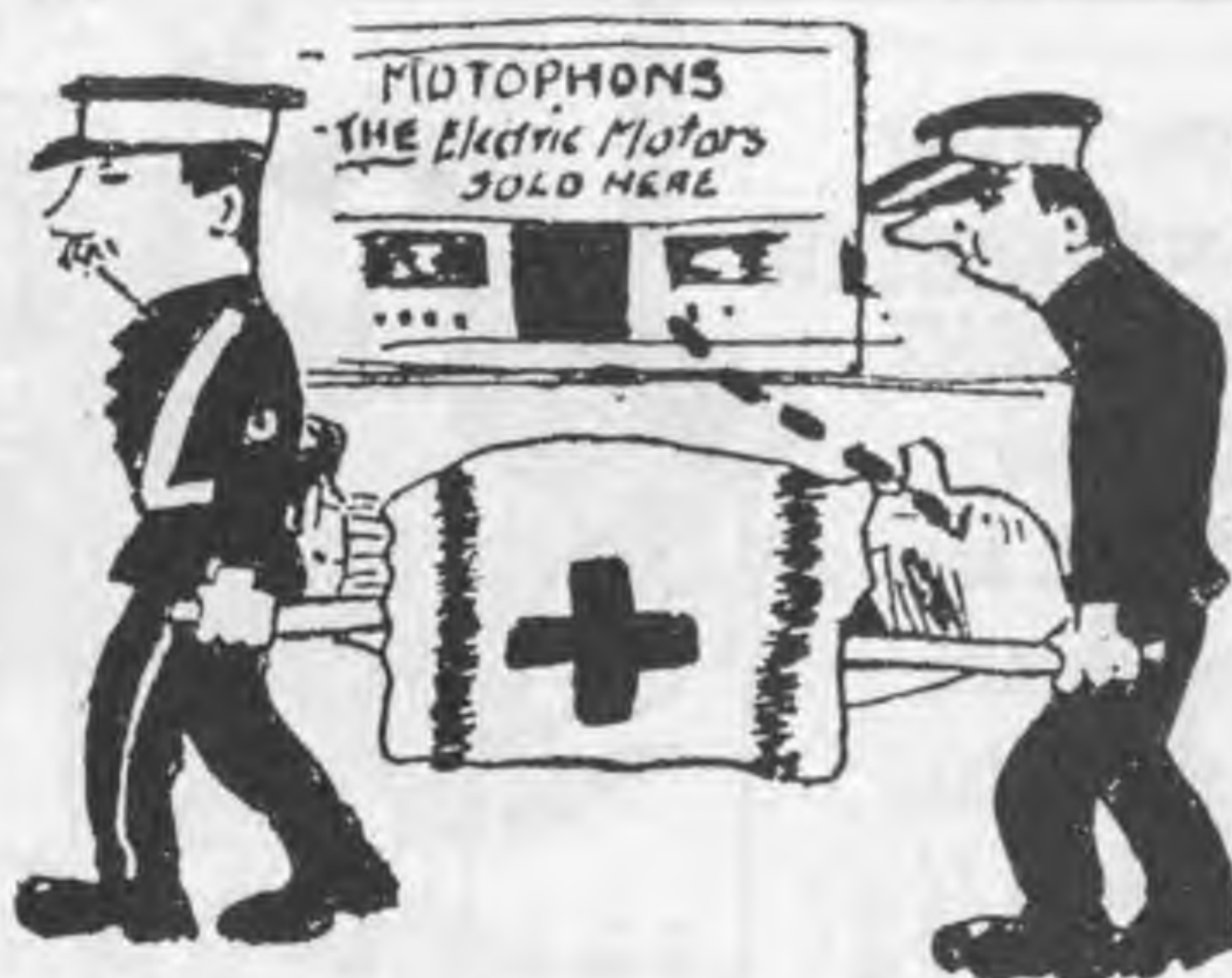
This time he started  
rather hurried,  
Poor Jones was surely  
getting worried.  
Then, e'er he could  
exclaim or shout,  
The check-spring broke  
and **KNOCKED HIM OUT !!**





587	Aladdin Pt 1	Bell 401	Interrupted Fairy Stories	605	Mary Mary Quite Contrary; Little Boy Blue	Marspen 724
588	-do- Pt 2	Bell 401	-do-	606 & 607	untraced	
589	I Wonder Where My Baby Is To-night ft	-1 Crown 910	Orchestral	608	Ride A Cock Horse; What Are Little Girls Made Of	Bell 404
		Marspen 714	Palace Dance Orchestra	609	We All Go Round The Mulberry Bush	Bell 404
590	That Certain Party	-1 Bell 388	Fox Trot	610 & 611	untraced	
		Marspen 720		612	Because I Love You -1 Crown 904	Waltz Song
		Savana 881	Orchestra (Voc.Chor.)	613	Lonesome And Sorry -1 Marspen 719	Palace Dance Orchestra
591	Chinese Moon	-2 Bell 389	Fox Trot	614	When It's Twilight On Missouri	-1 Crown 901 Orchestra
		-2 Marspen 721	Palace Dance Orchestra	615	untraced	
592	My Carmenita	-1 Bell 390	Fox Trot	616	Only For a Little While Crown 914	Vocal & orch.
		-1 Marspen 722	Palace Dance Orchestra	617	untraced	
593	Am I Wasting My Time On You?	-2 Bell 391	Song	618	Bye Bye Blackbird -1 Crown 903	Song Fox Trot
		Marspen 723		619	While The Sahara Sleeps	-1 Crown 905 Song Fox Trot
594	Sometime	-2 Bell 395	Waltz Song	620	Nippy one step -1 Crown 901	Xylophone
595	The Road To Loch Lomond	Bell 392	Waltz Song	621 to 627	untraced	
		Marspen 732	Randall	628	Xylophonitis -1 Crown 903	Xylophone Solo
			Newcombe bar.	629	Rose Queen wz -1 Crown 905	Xylophone Solo
596	Pal Of My Cradle Days	-2 Bell 393	Waltz Song	630 to 633	untraced	
597	Good-night (I'll See You In The Morning)	-1 Bell 394	Song	634	Simple Aveu (Thome) Crown 908	Violin Solo
		-1 Marspen 725	Randall	635	Chanson Polonaise -1 Crown 904	Violin Solo
			Newcombe	636 to 638	untraced	
598	untraced			639	Meditation Crown 907	Violin Solo
599	Land Of Hope & Glory	Crown 907	Vocal	<i>The following banjo solos date from around May 1927. Although Uli Heier &amp; Rainer Lotz say 'possibly Olly Oakley' in their book 'Banjo On Record', this is only a guess. An expert opinion would be welcomed. From their book it would appear there was a French Crown label using the same catalogue numbers as the English originals. Heier &amp; Lotz have the wrong title for matrix 643.</i>		
		-1 (Special Pressing) —		<i>640 not seen but could be—</i>		
600	The Whistling Scot	-1 Bell 388	Song with piano acc.			
		Marspen 720				
		Savana 881	Song			
601	Says I To Him, Says I	-1 Bell 389	Song w. pno. acc.	641	Swanee Echoes -1 Crown 922	-do-
		-1 Marspen 721	James McInnes vocal & piano	642	Trixie Schottische -1 Crown 910	-do-
602	Sometimes I Think I Love Maggie	-2 Bell 390	Song with piano acc.	643	The Coloured Major -1 Crown 918	-do-
		Marspen 722	James McInnes vocal & pno	644	The Dreamy Coon -1 Crown 917	-do-
603	Keep Your Eyes On Mr. McKay	-1 Bell 391	Song w. piano acc.	645	The Darkey's Awakening Crown 927	-do-
		Marspen 723		646	Blue Danube, Waltz Pt1-1 Crown 920	Concertina
604	Jack & Jill; Little Miss Muffet	Marspen 724		647	-do- -do- Pt 2-1 Crown 921	-do-
				648	untraced	
				649	Rastus on Parade -1 Crown 912	Concertina Solo
				650	Under The Double Eagle, march	Crown 916 Concertina
				651	untraced	
				652	Valse d'amour Crown 914	Cello & Piano

Brown did his best  
to bring him round,  
He lay so quiet  
made not a sound  
Till, as on a stretcher  
they took him away,  
I've swallowed four teeth  
he was heard to say.



When he came to  
a message he read,  
Which made his eyes  
stand out of his head;  
ELECTRIC GRAMOPHONE MOTORS  
it stated,  
and off Jones dashed  
at once - elated!





653 untraced

*There follow three piano duets with eight untraced masters between them, some of which could also be piano duets. In the same way that some blocks of the 8 inch Edison Bell 'Radio' masters were recorded in Paris it is feasible that the block including these piano duets was also recorded in Paris during the early part of 1927. A full listing of the French Crown label would help. When one thinks of French piano duets the names of JEAN WIENER & CLEMENT DOUCET immediately spring to mind. They were certainly busy in Paris during 1927, recording for Columbia. The titles on Crown are not ones these two recorded elsewhere and unfortunately I never kept any of the three Crown issues. Further investigation is needed on both sides of the Channel. See mxs 715 & 716 for two further recordings which probably originate in Paris.*

654 Elle Danse le Charleston

-1 Crown 912 Piano Duet

655 to 662 untraced

663 Elle pensait a autre chose

-1 Crown 920 Piano Duet

664 Justine Agathe Marie -1 Crown 921 Piano Duet

665 Hi Diddle Diddle Crown 915 Fox Trot

666 It Made You Happy -2 Crown 922 Fox Trot

667 High, High Up In The Hills (sic)

-1 Crown 918 Fox Trot

668 untraced

669 Shepherd Of The Hills Crown 916 Fox Trot

670 Ain't She Sweet? Crown 926 Fox Trot

671 untraced

672 So Blue -2 Crown 917 Waltz

673 Rock Of Ages -1 Crown 919 Vocal

674 Sun Of My Soul -1 Crown 919 Vocal

675 The Church's One Foundation

-1 Crown 927

676 Holy, Holy, Holy -1 Crown 927

677 to 681 untraced

682 Largo (Handel) Crown 924 Organ: Solo

683 Hallelujah Chorus "Messiah"

Crown 923

684 to 693 untraced

694 Star Of Bethlehem Crown 923

695 Holy City (Adams) (STANLEY KIRKBY)

Crown 924

696 to 714 untraced

715-2 La toute petite maison

-2 French Crown 936 Ronde  
Enfantine

716-2 Kiri-Kiri-Kan -2 French Crown 936 Ronde  
Enfantine

717-2 "A Christmas Message From Leicester by Hubert Burton. Greetings From John Bull Xmas 1928"

(Special recording for the Leicester Rubber Co.)

The reverse of the record was taken up with mx 599 q.v.  
See also the illustrations of the labels.

718 to 721 untraced

The remaining four titles are all by Stocker Sepp's Bauernkapelle, Zurich, Switzerland.

722 Steiner Jugendfest Swiss Crown 960

723 Wo Berge sich erheben Swiss Crown 960

724 Beim Engelwirt Swiss Crown 961

725 Ich hatt' einen Kameraden Swiss Crown 961

End of the listing.

Apart from French and Swiss Crown there was also a 6 inch Yugoslav Edison Bell Baby Disc. Frank Andrews has sent me details of six issues ranging from 713 to 745. Some titles are in English but without matrix numbers or any indication whether the version is sung or played by a band it is impossible to state which recordings they might be. Some titles are in Yugoslav. Edison Bell had a company, Edison Bell Penkala Ltd., in Zagreb and did some recording there so it is possible that some of the masters in the 6 inch series were allocated to Zagreb.



He lined up in  
the waiting queue,  
for each wise person  
there well knew  
that this motor was  
a great invention,  
and to get one quickly  
was their intention.



Quoth Jones: It's clever  
there's no debating  
for CURRENT DIRECT  
or ALTERNATING:  
ANY VOLTAGE too,  
a wondrous notion,  
Gee Whizz! Old Man!  
PERPETUAL MOTION!!



FRED  
MCLELLAND.  
1920.



[ from a theatre programme of 1938 ]

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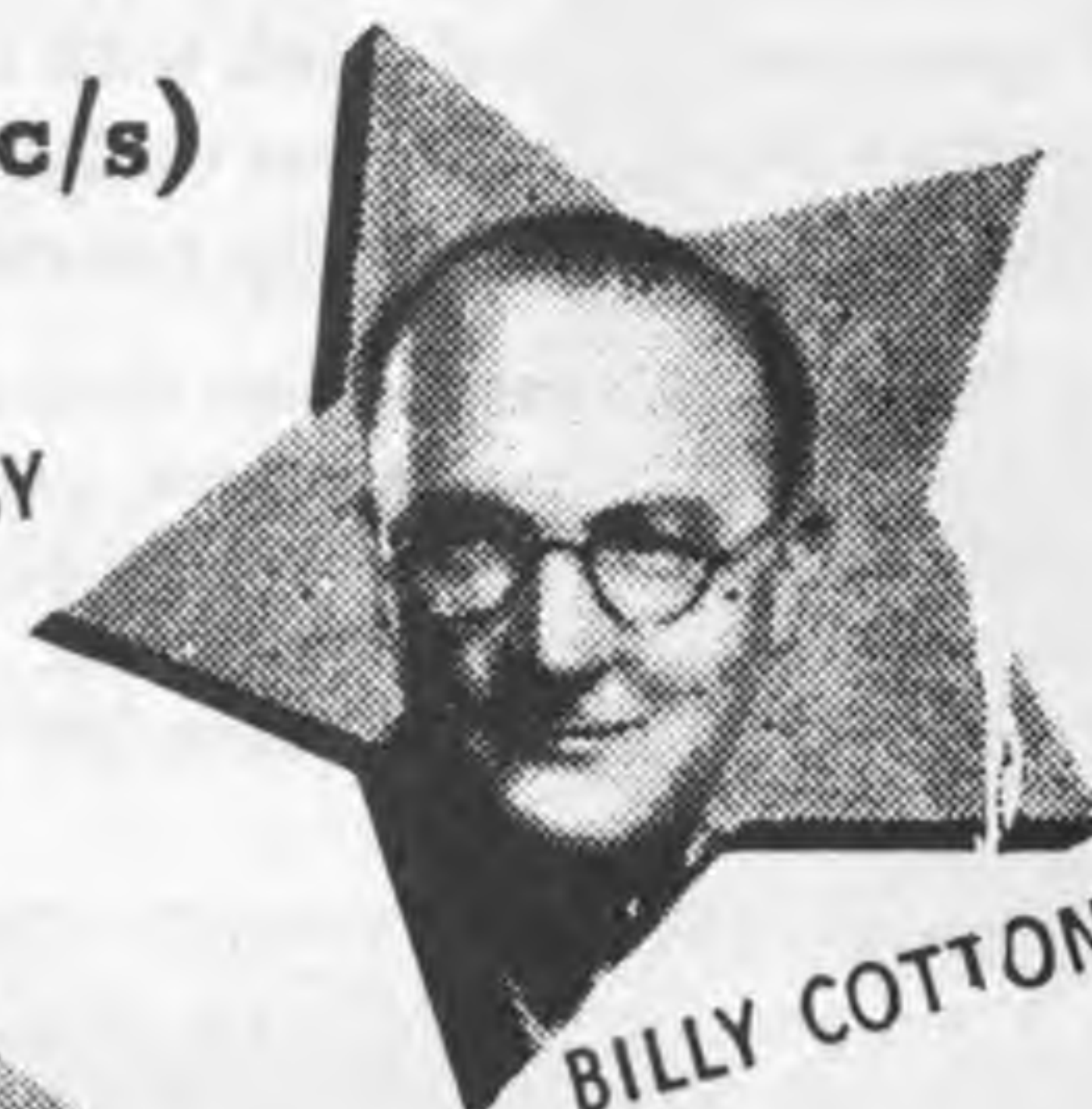
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# BILLY REID

**ERNIE BAYLY writes about a prewar recording artist perhaps best known for his accordion recordings.**

**B**ILLY REID was born 1900 in Southampton, and died aged 75. This is a transcript of an interview by Jeff Link with his sister Wyn and brother Noel, broadcast on BBC Radio Solent, during 1980, (reproduced by courtesy).

**Noel:** Billy's band was resident band at the South Western Hotel and I do remember those evenings, no mistake. He started recording with the accordion band. He had no accordions in his band before recording.

**Jeff Link:** How did Billy have the idea to use accordions?

**N:** I think it was Noel Coward's "Bitter Sweet" when Peggy Wood and George Metaxa were in the show. Billy played the accordion in the show.

**Wyn:** I must still have been a school girl at this time. It was not until Billy formed his accordion band that I really began to take any notice of his musical career.

**J:** How original was that sound at the time? Were there many other bands with accordions in the personnel?

**W:** Billy was one of the first. From then on he really took to that instrument. He really loved the accordion.

**J:** Is there any tune of his that you really like to hear?

**N:** Yes, I particularly liked "The Old Kitchen Kettle" by Billy Reid and his London Piano Accordion Band.

**W:** The rest of the family? George, the eldest, was very musical. He was a saxophonist and played with such bands as Jack Harris's. He taught saxophone. [He was living in retirement on the Isle of Wight in 1980.] Albert was not an instrumentalist, but had his own Glee Club Choir. John was a pianist. He had a 10-piece dance band and still [in 1980] lives in Southampton. Florrie was a pianist and would deputise for John when he was unable to take his band out. Wyn was also a pianist.... but was frequently the singer. Noel does not play any instrument but is fond of music. Wyn, Noel, Albert and John were born in Melbourne Street [Southampton]. The house is no longer there - demolished years ago. Billy was born in Coronation Terrace, St Mary's Street. The cut-way is still there but the houses have gone. We moved to Princess Street, and lived there for years and years until Hitler bombed us out. From there we moved to Cranberry Avenue. I stayed there until 1977.

**J:** What was it about your parents that gave the whole family an exceptional musical talent?

**W:** The musical feeling came from father. One of his ancestors was a director of music, another was a poet, another was an author. This must have come down to Billy. It has also passed down to his son who writes songs and poetry. The musical feeling came from father.

**J:** Now we must come to Billy's music. I know that Noel has some of Billy's songs. Some of them have been recorded by very famous artists.

**N:** Yes, among them were Ella Fitzgerald, Frank Sinatra, Eddie Fisher, Steve Conway.

**J:** Which do you think is Billy's best known song?

**N:** I think it is "The Gypsy". Of the many versions recorded, my own favourite is that by 'The Ink Spots'. It was written in 1945 and became a big hit in the USA in 1946.

**W:** In Billy's case, getting music published always seemed difficult. He had that piece of music in his pocket for nine months. He took it to several music publishers in London, who all declined it as unlikely to be a 'hit'. Billy had faith in that song and kept it in his pocket. One day an American went into Billy's office and asked if he had any new songs. The answer was, "Yes, I have this one". He sat down at the piano and played "The Gypsy". When Billy said that it was not published the American was very surprised and took it with him to publish it. That song took Billy to the top of the American 'Hit parade' [in 1946]. It sold six million copies there and half a million in the British Isles.

**J:** Was it at this time that there developed the partnership with Dorothy Squires?

**N:** Yes. Billy was appearing at the Astoria theatre in South Wales with a band. Dorothy wanted to audition with him, but he was very busy at that time. However, he auditioned her later in the week. He was very impressed. He became her musical director. Dorothy recorded many of Billy's own songs. I especially like "Coming home" with an orchestra conducted by Billy. This comes from the end of World War II when many of the troops were coming home.

**W:** We used to look forward to Billy coming home for he was the "life and soul of the party". We always reunited at Christmas time. Not only was Billy a great musician but he was also a great comic and there was always plenty of fun when he was around. We used to have great sing-songs.

That was the end of the interview as broadcast by BBC Radio Solent, but I had the pleasure of entertaining Noel Reid and his wife at my home a couple of times. I was shown some of Billy's books of press cuttings. I never recorded Noel on these social occasions, nor was it polite to sit taking notes. I think at that time Noel still had a part-time job as I had myself. So, apart from a couple of phone calls we lost touch. However, a few facts emerged that are worthy of note for that chap named "Posterity":

1. Billy Reid was the first 'Primo Scala' to record and he sold the name to George Scott Wood this was confirmed by George Reid. This fact has been omitted from certain books and LP sleeve notes. (It is unfortunate that Billy did not sing on his own recordings!!). It would seem that at least three men were recorded under the name of Primo Scala, Don Porto, Rossini.... viz. Billy Reid, George Scott Wood and Harry Bidgood.

2. Later Billy Reid became the musical director for Janet Gordon who he married and with whom he had a son. After Billy's death that good lady was working as a shop assistant. Again, my loss of contact with the family precludes further information. A reader might know. Janet Gordon recorded with an orchestra conducted by Billy Reid.

3. George Reid can be heard playing tenor saxophone on some of Billy's later band recordings, (Other than the accordion band).

4. Some other accordion band recordings of the 1930's were led by Billy Reid under pseudonym.

5. Some of Billy Reid compositions: *The Gypsy* (1946), *Coming Home, I'll Close my eyes* (1947) w. Buddy Kaye, *I'm walking behind you* (1953) (A number one hit in the States for Eddie Fisher on RCA-Victor, in England HMV B10489; Jimmy Young on Decca.), *It's a pity to say good-night* (1946), (Hits for Ella Fitzgerald (Decca), Stan Kenton (Capitol) amongst many), *A tree in the meadow* (1948) (Recorded by Joe Loss with vocalist Howard Jones, this tune was also Margaret Whiting's first million selling disc on Capitol).



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# P★A★R★L★O★P★H★O★N★E







## Polygram - Koncernens Skivmärken

by Björn Englund

'Arkivet för ljud och bild' (The Swedish National Archive) in Stockholm continues to lead the world with discographies of the records sold in Sweden. This time it covers the trademarks Polyphon, Polydor, Decca, Siemens, Phillips.

The foreword explains how all these marks became 'interlocked' over the years. Each record is given a reference number which appears by the appropriate title(s) in the index. Reference numbers follow consecutively through the book irrespective of record label. The records released in Sweden included artists and recordings from other parts of Europe. For each record are details of performers, composers, month and year of recording with issue date, as well as location of recording studio, matrix numbers, etc. The listing of the records issued on the different 'makes' occupies 349 pages.

The artist index has twenty pages with the reference numbers of the records upon which they perform. The index of titles is one hundred and two pages and the pseudonym index requires a further nine pages, each having the reference number.

As with everything else published by the Swedish archives it is a first rate publication with first rate presentation. **E.B.**

(No price has been notified.) *Svenska Diskografier 10* is available from:

Arkivet för ljud och bild, Box 27890, S-115 93, Stockholm, Sweden.

## Cross "dressing"

Among most piles of junkshop records invariably is to be found at least one of Kettleby's 'Gardens' or a copy of one of the 59 varieties from 'Master Joe Petersen'—a voice in a million.

Master Joe, however, was not all that he purported to be.

Mary O'Rourke was born in Helensburgh, Dumbarton, Scotland; in a family of 12 on the 26th July 1913. Later the family moved to Glasgow, where Mary and her elder brother Joe seem to have had a somewhat severe schooling in the local Catholic School.

Joe O'Rourke was well known in the (in)famous Glasgow Music Hall, he was often used as a 'feed' because of his voice, and this at the age of ten. Described once as having a beautiful clear voice, high pitched, but never shrill. He died at the tender age of 35; his voice having never broken in adolescence.

By the time he was 23 he had appeared in that great British Christmas entertainment of pantomime. He had already become known for his rendition of 'Lilly of Laguna'. A Beltona (Murdoch Trading Co., Glasgow) record followed in 1933. The author cites Beltona 1741, "That Sweetest Song" and "Rock-a-bye baby days", as his first recording in Peckham, London. (The explanation for this early history of the industry is given succinctly by the author). Here Joe was accepted as a counter-tenor.

1927 saw the release of 'Master' Ernest Lough singing "Hear my prayer", and the demand for boy singers became a rage in the industry.

Enter Mary O'Rourke down from Glasgow to London, and overnight the 18 year old girl became a 'boy' for the stage; an introduction to Harry Bidgood and some recordings as a dance band singer followed on the Rex label. [Rex 8048 and 8055] Rex 8070 and 'Jay Wilbur's Festive Party' is in full swing. A cockney lad called Joe appears. In reality, Mary O'Rourke.

This then is the start of the Joe Petersen legend.

There are other aliases too, Michael Dawney and Master Wilfred Eaton, both on Eclipse and with each label issuing 'covers' of each other all by Mary O'Rourke. Stage appearances by Master Joe Petersen, all kept her busy in the pre-war years. Mrs Lethbridge, she had married in 1933, became a mother in 1934, the same year as 'Master' Joe's first release!

The author, Frank Wappat, broadcasts on BBC Radio North and is a record collector; I have to say that I cannot recall hearing his voice on the radio, certainly the distance between the address given as the publisher's—which I presume is that of the author—would preclude me receiving his broadcasts direct. I find that the style of his writing is much in the manner of a radio script.

Short direct paragraphs.

This does not help the flow of the narrative.

But for all of that, here is the strange story of a sound which was not what it purported to be, and in the

recording business there are many instances of that. "If it makes money, why bother?" Artistic, or even entertainment, values rarely figure in the balance sheet.

There is a discography of 162 recordings issued on Rex, Eclipse, Decca (Irish), as well as details of a 'Lismor' CD and cassette in this small volume, and many photographs.

Highly recommended. **JWB**

**Master Joe Petersen**, by Frank Wappat, 104 pp., 38 illustrations, A5 format, soft bound, is published by FWM Publishing, The Old Church House, Drummond Terrace, North Shields, NE30 2DL.

[No ISBN or price is given.]

## Other Magazines

### John W Booth

**P**RESSURE ON SPACE last time caused the omission of this column, and to ensure that it does not take up all of this issue, I have decided to be very parsimonious with mentions. That is not to say that any (omitted) magazine or article is not worth a mention, it just comes down to space.

*The Historic Record & AV Collector* issue number 40 celebrates ten years of publication. Congratulations! to John Wrigley. Peter Copeland has commenced a series on "Electrical Disc Equalisation", this promises to be a hefty chunk of technical, and non-technical, explanation of the subject. Recommended for those interested in recording and playback systems.

David H Mason continues with a fascinating article of "The Early days Of Record Collecting", particularly concerning the celebrated/infamous P.G. Hurst.

Francophile readers will find the usual high standard of discographical research in Gerard Roig's *Phonoscopies*. His July issue (No.15) includes a discography of Dorville (Henri Dodane, b. Paris 1st March 1883, d. 10th August 1940), an Odéon artiste. Perhaps less well known outside of France was the accordionist Marceau, (Marceau Georges Verschuere, 1902—1990 another Odéon artiste.). This issue also sees the completion of the Parnasse label listing. [Parnasse was an 'own brand' stores label].

M.A.P.S. *In The Groove*, August 1996 is heavy with adverts.

*Hillandale News* No.211, unusually, has an extensive discography of Giuseppe Creatore and his band from Frederick Williams. **JWB.**



# Octacros re-issued

**Adrian Tuddenham**

IT WAS a chance conversation with The Editor at Croydon Record Fair which started the whole thing. He was trying to sell me back-issues of I.T.M.R. and I was trying to sell him some Poppy cassettes.

"Do you know about Frank Newman?" he asked, waving Issue No 76 under my nose. "No", I replied, "cinema organs aren't really my field". "Did you know that Frank's son, Anthony, has still got his father's original Octacros test pressings—enough sides to do a re-issue?" "Now that's more interesting," I said, "but would he mind loaning the records if they're family heirlooms?" "I'm sure he wouldn't mind, just let me write his address and phone number on this back-issue you were about to buy...."

When I contacted Anthony Newman he was delighted at the prospect that his father's talent would at last receive the recognition it merited. He collected the records from various members of the family and even brought them from Rugby to Bath in person.

A few evenings later, I settled down to listen to this amazing 'find'. As the studio equipment was warming up I made an inventory: a couple of dozen Octacros records, with factory labels, of the Christie organ at the Plaza, Rugby; and three commercial Vocalion 'Broadcast' 9 inches of the Lozells Wurlitzer, Birmingham.

The trace on the oscilloscope had settled down so I set the noise reducer controls, inserted a medium-size stylus and placed the first disc on the turntable. It ran up to speed, I slid the stylus into the outermost groove and prepared to be transported back sixty years.

An appalling racket burst from the speakers whilst my spirits sank like a stone. What had I just lumbered myself with? I could never expect anyone to listen to this, let alone buy it!

Frank Newman's delicate touch, which would have been a delight to the ear on any reasonable recording, was a thin, feeble whimper against the raucous surface noise. A glance at the analyser screen told me that the equipment was set up correctly, the problem was with the Octacros recordings.

A phone call to Peter Copeland of the National Sound Archive confirmed my worst fears. By 1937 the Octacros company had been in financial difficulty and was using the cheapest materials, the recording machine was probably a worn-out one left behind by Metropole Industries when they sold them the Hertford factory. The microphone would have been of doubtful parentage and to cap it all, as the recorder was not portable, the sound had been sent from Rugby to Hertford by 'high quality' telephone line.

Months of experiment followed, carefully assessing each source of distortion and correcting it until the best result was achieved. The sound was now unbelievably improved but something still wasn't quite right. The whole organ sounded as though it were at the far end of a brick tunnel and the recording engineer's scribbled note: '*C.R. mike in roof*', on one of the labels suggested that, on at least some sides, microphone placement had been the subject of trial and error.

Frank Andrews, amongst all his other talents, is a cinema organ enthusiast; so it came as no surprise that he was a fund of information on the subject. He also gave me detailed notes on the history of the Octacros concern and

the involvement of Ursula Greville, the first woman recording engineer who was responsible for these recordings. Unfortunately he could shed no light on the particular problems she may have encountered at the Plaza Rugby. Reluctantly I put the Octacroses to one side and concentrated on the Vocalions.

This was going to be a much more straightforward job. The only major distortions were the infamous end-of-side Marconi Process whistle and a severe bass cut which seemed more than would have been necessary just to prevent cutterhead overload on the pedal notes.

The whistle was easily notched-out with a sharp filter but when I restored the bass, the reason it had been cut in the first place became loudly apparent. Probably due to some architectural feature of Lozells Picture House, several of the pedal notes 'honked' forcibly. It took a carefully adjusted tuned filter to successfully bring these notes down to the level of their neighbours. Not quite as

straightforward as I had hoped, it had taken most of an evening to get it right, but worth waiting for. Late into the night, as the sound of that beautiful little Wurlitzer filled the room, I listened with pleasure; then reflected in sadness on its misfortune at being re-arranged by Herman Goering in 1942.

Encouraged by this success, I decided to press on with the Plaza Christie recordings. An appeal for photographs and information put me in touch with Tony Moss of the Cinema Organ Society and, through him, Don Robinson of Market Rasen, the present owner of the organ. He told me how it had taken 14 volunteers a whole weekend to recover the organ from the cinema. A task made all the more difficult as it had been installed with very limited access in four chambers above the stage. The sound, he said, was led into the auditorium via two ducts which entered through a grille in the roof.

The next day I was repeating the story to Peter Copeland when he suddenly spotted the significance of this information. This would account for the 'tunnel' sound and the necessity to hang the microphone in the roof. Perhaps there was no further 'improvement' I could make.

At this point John Booth came to the rescue. He had once been a patron of the Plaza and recalled that the acoustics were extremely 'dead'; fine for film dialogue but dreadful for the organ which had indeed sounded distant. So I had achieved my goal without realising it; the genuine sound of the Plaza Christie, like it or not!

Anthony Newman then rang to ask if I would like to collect some more of his father's discs that an aunt had just returned. She had unfortunately loaned-on some of the best ones, which could not now be found. Amazingly, whilst playing through a pile of old cassettes, he had discovered a copy of the missing tunes but, of course, the quality would not be good enough for re-issue. I agreed, there is not a lot you can do to improve a poorly recorded cassette.

When I got the cassette home, I listened and watched the patterns on the analyser screen in disbelief. Not only were the two groove walls separately recorded in 'stereo' from a mono disc, but the sound was unequalised, accurately preserving the clicks and crackles. There was just a chance that my de-clicking machine might be able to cope with it after all.

The results were better than I could ever have hoped. Who on earth could have recorded a cassette in that format and where did they get the equipment to do it? Whoever

**Re-issuing old records is easy,  
you just find something that  
people will buy, play it and sell  
the copies . . . don't you?**



this mysterious engineer was, I was eternally grateful to him.

"Oh that cassette," said John Booth, "I recorded that for the Newmans when I lived in Rugby, I had just bought some ex-B.B.C. kit in a junk sale and was trying it out. It had no equaliser or 'mono' button or I would have used them." "By the way, the records all had rim-chips so I faded them up".

We now had three more very attractive pieces to add to the re-issue, except that each one lacked the first few notes. A careful search through the recordings showed that each of the required notes, backed with the correct harmonies, occurred at least once more in each tune. Editing is something I enjoy, I could do it for hours; which is just as well, for I lost count of how many hours it eventually took to reconstruct those few missing seconds. The results justified

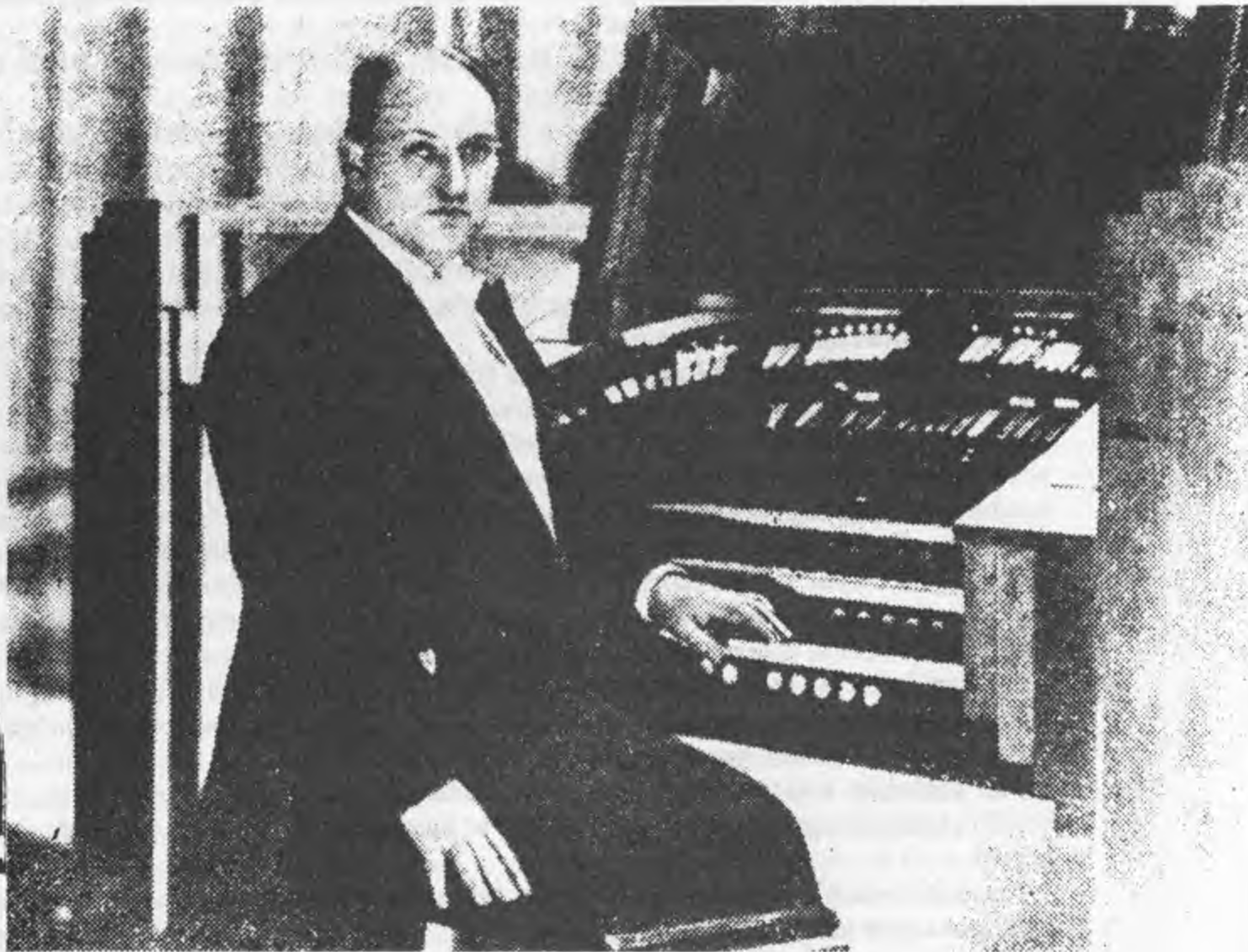
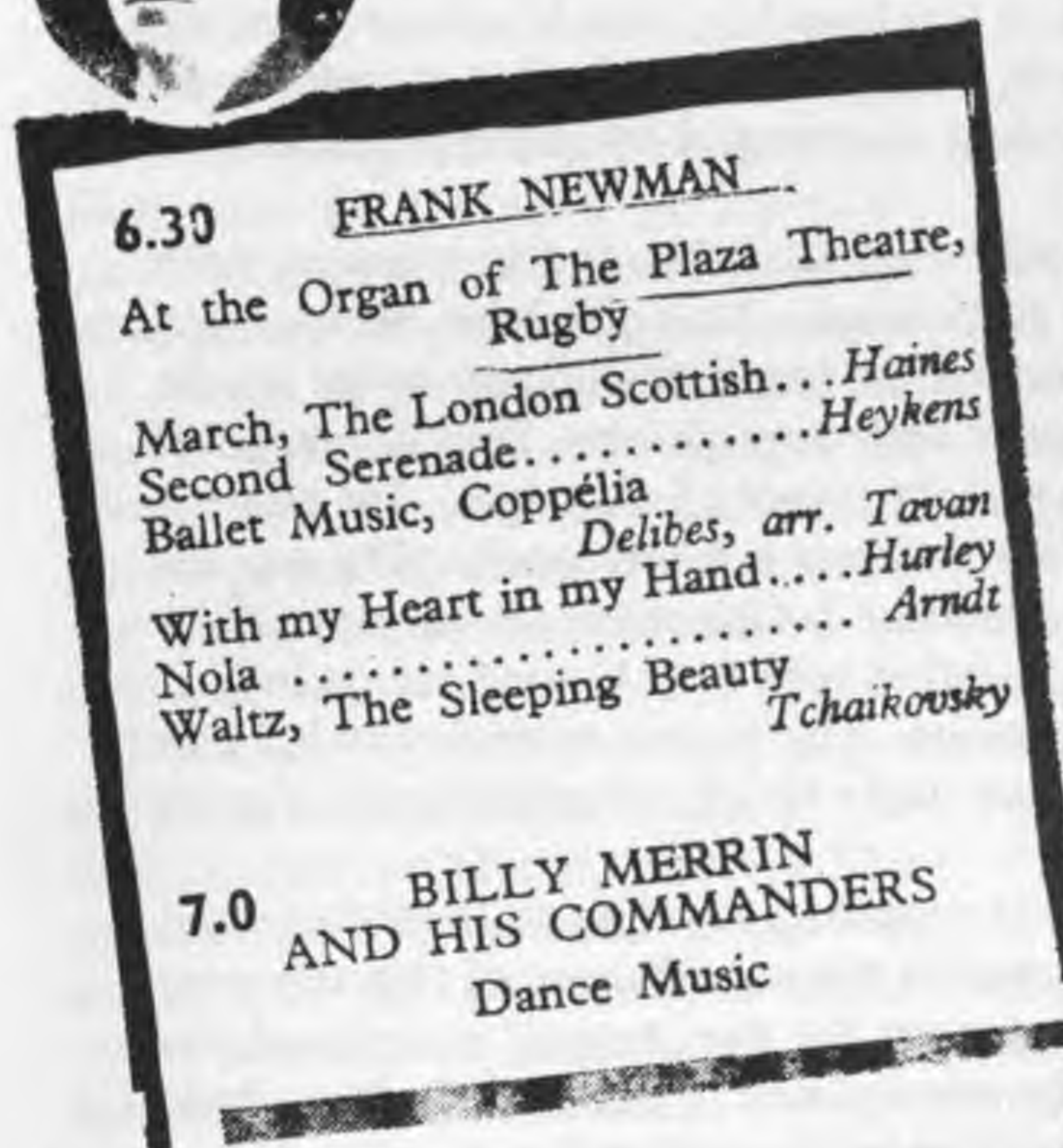
main smoothing capacitor during an editing session. The narrator's script which travelled from Gillingham to Bath via Maidstone, Glasgow and Maidstone again, arriving just a fortnight after it was wanted for the recording session..... I could go on for ever.

Finally came the great moment. I posted a copy of the results to Anthony Newman and waited.

Two days later I received the phone call which made it all worthwhile. "When you borrowed them, they were just 'Dad's Old Records'; but I spent last evening back in my childhood, in the wings at the Plaza, listening to Dad giving a concert again. Thank you so much."

O.K. so that's the easy bit done, now I've got to sell them.  
©1996. A.TUDDENHAM

Frank Newman at the organ of the Plaza Theatre, Rugby. Pictured here in an issue of the *Radio Times*



the effort and I leave the listener to guess which ones are the 'fakes'.

The artwork I had left in John Booth's capable hands; and all was not going smoothly for him either. The problem with modern computer artwork technology comes when it tries to scan-in prints of photographs which used the old dot-screening technology of the past. Laura Ashley would have been delighted at the patterns, but I doubt if Frank Newman's friends would have recognised him. I can't have helped by commenting "What did you want to go and use that modern 'scanner' rubbish for?"..... It wasn't until later that John told me he was once trying to sell the scanners for a living; sorry John!

Eventually help came in the form of John Connibear, a photographer at Bristol University Veterinary School. I explained the problem and was told "No problem". 24 hours later he handed me a beautiful set of prints of the Lozells Wurlitzer with the comment that it made a change from photographing organs in the post-mortem room.

Now I haven't bothered to tell you about all the minor problems which occurred. The cassette machine which surreptitiously changed speed in the middle of a recording; one of the studio Ferrographs which, much less subtly, blew it's

*A review by Ernie Bayly of the cassette will appear in the next issue of TMR.*

*Poppy Records cassette GXP 004 costs £5.99 including postage and packing within the EU, readers outside Europe should remit £6.99. To obtain the narrated version at no extra charge,—the script of which is read by Frank's son, Anthony Newman who is himself a professional actor,—please specify catalogue number GXP004/N.*

*From—Poppy Records, 88 Mount Road, Southdown, Bath, BA2 1LH, UK.*

*[Since publishing TMR 76 some more illustrations have turned up, and have been used in the cassette booklet JWB]*



## CD Reviews

The first cinema show in Britain was given at 'The Empire', Leicester Square, London in March, 1896. It was silent. We have all heard of pianists later extemporising background atmospheric music as the films became longer.

A 2-CD set from EMI "100 Years of Cinema - The Official Cinema 100 Album" brings us 34 themes from 34 films dating from "Things to come"(1936) to "Stargate"(1995). The films chosen mix British and American. The selection opens with Sir Arthur Bliss's "March" (Things to come), Max Steiner's glorious theme for Tara (Gone with the wind), "As time goes by" (Casablanca), "Harry Lime Theme" (The Third Man), played by Anton Karas on zither, "Prelude" (Ben Hur), "Moon River" (Breakfast at Tiffany's), the theme of 'Lawrence of Arabia' composed by Maurice Jarre who also wrote music for 'Dr. Zhivago' and 'Grand Prix' extracts included here. British John Barry's music was featured in 'Born Free', 'Out of Africa' and 'Midnight Cowboy'. Compatriots Ron Goodwin wrote for '633 Squadron' and Richard Rodney Bennett for 'Murder on the Orient Express'. 'The Sting' had an improbable story of greed, but produced a revival for Scott Joplin's jaunty music. The tender 'Love Story' dealing with terminal illness was delicately supported by Francis Lai's work, the rendition here poignantly featuring guitar. So, after 100 years, composers are still able to enhance the visual performance with audio experience that is able to stand on its own in separate recordings. A highly recommended compilation of varied landmarks.

EMI CD PRDFCD 1 and 8 37843 2

Possibly inspired by 100 years of cinema, Turner Entertainment Co. has gone right back to original master and demonstration discs, to produce CD's of the complete musical soundtracks of numerous films. EMI has licensed an unknown number for release. To this writing there are eighteen with catalogue prefix ODEON that refers to Odeon cinemas, not the old trademark!!

The earliest chronologically is "Busby Berkeley at Warner Brothers" using the music and choruses for his choreography in those films which was vitally original and which has rarely been surpassed. His work creating an art out of musical films, lifted them into a new genre out of stale mediocrity. Many of the songs used were by Al Dubin and Harry Warren, who benefited enormously from this exposure. For reasons NOT explained the excellent book of notes has NO mention of RAY HEINDORF who wrote all of the original musical arrangements and whose manuscripts still survive at the University of Southern California.

Ten films are featured beginning with "42nd. Street" of 1933 that starred Ruby Keeler and Dick Powell with songs 'Young and healthy' and 'Shuffle off to Buffalo'. In "Gold diggers of 1933" Ginger Rogers sang 'We're in the money' and Etta Moore performed against the great scenario for 'My forgotten man'. "Footlight Parade" had 'By a waterfall' which became very popular. Other Berkeley films... "Dames" (that brought us 'I only have eyes for you'), "Gold diggers of 1935" ('Lullaby of Broadway'), "La Caliente" ('The lady in red'), and "Hollywood Hotel" featuring Benny Goodman and his orchestra from which we hear Mr. G. singing in 'Hooray for Hollywood'. A fitting 2CD tribute to the man who set high standards for musical films. CD ODEON 8 and 8 37126 2

Another 2CD set brings us a selection of the music of Erich Korngold, whose work is at last being recognised and played at orchestral concerts. He was the first classical composer to be used at Hollywood and pieces from sixteen films are included spanning 1936 to 1947 when he was at Warner Brothers. Some are quite short, but all merge together within each film title to make "suites". Whereas Berkeley leaned towards dance music, Korngold is classical. It is said that he was disappointed with only the remake in 1946 "Of Human Bondage". The wrong actors were chosen and he was unable to invigorate the film despite his richly melodic score.

Included also are musical extracts from "Captain Blood" - which 'made' Errol Flynn. Korngold's name is absent from the credits of "The Green Pastures" for which he wrote music for the 'Flood' and 'Creation' sequences. The adaptation of Mark Twain's "The Prince and the Pauper" so inspired Korngold that he retained some of the music in his Violin Concerto. The 1938 "Robin Hood" has been repeated several times on TV that readers may be familiar with the score. Others were "The Private Lives of Elizabeth and Essex"... "The Constant Nymph"... "Deception". This interesting suite of music is CD ODEON 13 and 8 38118 2.

Alfred Hitchcock's "North by Northwest" was billed as a comedy-thriller for which Bernard Hermann wrote and arranged the music. The longest piece is just over five minutes, but again, the quick succession in which pieces follow makes the whole like a suite. Three scenes in the hotel interpolate musicians playing tunes by other composers; 'It's a most unusual day' (J. McHugh), 'Rosalie' (C. Porter), 'The Fashion Show' (A. Previn). I'm sure that upon seeing the film the storyline is obvious, but on reading the notes it seems complicated, though the music will

## 'HOORAY FOR HOLLYWOOD'

E.B.

recall the action if you need to do more than listen appreciatively.

Except for the three titles quoted above, all the music is in stereo. Encountering it for the first time I find it a very interesting suite of light classics. What else did Mr. Hermann write to delight our ears?

CD ODEON 6 and 8 360252

The first version of Ben Hur (A tale of the Christ) by General Lew Wallace was released in 1925 by MGM, where in 1957 it was thought appropriate to create a talking version. Being an epic story, the filming was achieved by different units concentrating on various sections, e.g. the chariot race, the naval battle, etc., all needing huge production sets. The music, composed and conducted by Miklos Rozsa was recorded during 1959. As with the others reviewed above, on hearing it as a continuous piece it becomes a suite portraying all the passions and majesty of excitement of the action. Commencing with "The Star of Bethlehem" and "Adoration of the Magi" through the preparations for and eventual attack upon the Macedonian Pirates and Roman victory, the great chariot race at Antioch, the grim procession of condemned men bearing their crosses, to the final miracle curing Miriam of her leprosy, the music is a masterpiece which could quite well be featured as a classical concert, without the visual element.. Highly recommended to those enjoying serious music. CD ODEON 18 and 8 52787 2

The foregoing films had music as an enhancement to the action of the story. Now we come to those of which music and songs was perhaps the *raison d'être*. Three of the CD's received for review feature Judy Garland with different leading men. Firstly "For me and My Gal" with Gene Kelly and George Murphy. It was Kelly's first big film and it was soon seen that this story of vaudevillians set around World War I was ideal material for him and Garland. His light voice fully harmonised with her stronger. Both were good dancers as well. The story line is not evident in the succession of forty-four songs from the period by many composers. Included now are several "outtakes" from the actual film. The tone quality excellent, for by 1942 MGM was mixing the sound from several microphones spread around the recording stage. This is CD ODEON 12 and 8 38117 2

Next came "The Harvey Girls" with John Kodiak as leading man. The story is about girls working for a 'Harvey' hotel in Sandrock where the 'Atchison, Topeka & Santa Fe' trains stop to unload their passengers for lodgings or just a meal. Judy Garland arrives intending to marry a pen-pal, who is actually an old man for whom the letters have been written by a young handsome gent. The older relinquishes her to the younger, but meanwhile Judy becomes a Harvey Girl. Co-starring was 19-year old Angela Lansbury in her first musical. Set in our late-Victorian times with music by Harry Warren and lyrics by Johnny Mercer the big song was that about the train. Judy has good songs "In the valley where the sun goes down" and "Swing your partner round". Additional music was written by Roger Edens, Conrad Salinger and Ted Duncan. Several alternate versions and 'outtakes' are included. The use of several microphones allows some songs to be in stereo. Kenny Baker sings "Wait and see". Virginia O'Brien performs "The Wild, Wild, West" Another musical treat. CD ODEON 11 and 8 38116 2

1948 brought us "Easter Parade" with songs by Irving Berlin and Fred Astaire as Judy's leading man (almost twice her age!!). All had held each other in high esteem from observing each other's work from the "sidelines" and were delighted to make a film together. The story is of showbusiness people, unrequited love, jealousies et alia, all culminating in Judy and Fred leading the Easter Parade in grand style - all set in 1913. As well as the title song we hear oldies like "I want to go back to Michigan", "Snooky Ookums", "The ragtime violin", "When the midnight choo-choo leaves for Alabam". Up-to-date songs are "A fella with an umbrella" (Judy and Peter Lawford), "It only happens when I dance with you" and of course the famous Judy and Fred duet "A couple of swells". For no great reason Judy's wonderful "Mr. Monotony" was taken from the film, but is restored for us to enjoy now. Ann Miller revamps the 1927 "Shakin' the blues away" and Dick Beavers revives "The girl on the magazine cover" (1915). Another big song for Judy is "Better luck next time" in an extended version. CD ODEON 4 and 8 36023

Gene Kelly is himself highlighted in two CD's. "The Best of Gene Kelly" is an identical CD to that in the MGM series which we reviewed a few years ago, differing only in the front and back pictures. It brings him singing 19 songs from his various films. It is now numbered CD ODEON 9 and 8 38023

One could never think of Gene Kelly without recalling his first rate performance in "Singing in the rain" a story invented to use the songs of Arthur Freed and Herb Nacio Brown. (Freed was in the enviable position of being able to promote his own work.)



## CD Reviews

The story is based on the truth that some stars of the silent films were unable to change over to the 'talkies'. All comes well in the end because she (Debbie Reynolds) who had provided the voice for such an actress, becomes the real star. Along the way Gene Kelly and Donald O'Connor sing "Fit as a fiddle", "All I do is dream of you", "Make 'em laugh", "You were meant for me" and of course "Singing in the rain". Debbie Reynolds sings "You were meant for me". Outtakes restored now are "You are my lucky star", "Would you?" (Reynolds), "All I do is dream of you" (Kelly). An orchestral version of "Temptation" is included and some additional music by Lennie Hayton (musical director). The CD is a fitting tribute to the original tunesmiths and to Gene Kelly who died earlier this year after having done so much for "musical" shows and films and the world of modern dance.  
CD ODEON 14 and 8 52226 2

"Gigi" was another Arthur Freed production at MGM. Certain aspects of Colette's novel had to be discussed with the Motion Picture Code Office and after various 'tribulations', including Lerner & Loewe who wrote the score insisting that Maurice Chevalier play the role of Uncle Honoré and that Cecil Beaton create the sets and costumes, filming got under way in Paris, but soaring costs brought it back to Hollywood. The recordings were made during 1957/58 with the orchestra conducted by André Previn. Other roles were played by Louis Jourdan, Leslie Caron and Hermione Gingold. Chevalier sings "I'm glad I'm not young anymore", "Thank Heaven for little girls" and "I remember it well" with Gingold. Jourdan performs his own soliloquies and songs; but most of Caron's are sung by Betty Wand - "The Parisians", "The night they invented champagne", "Say a prayer for me tonight". However, we have trial recordings of Caron singing them accompanied on piano by Previn. For me, a bonus comes in the purely orchestral sections. Arranged and orchestrated variously by Previn, Al Woodbury, Bob Franklyn and veteran Conrad Salinger the music is mostly strings in a 'turn-of-the-century' style.  
CD ODEON 10 and 8 38115 2

MGM asked Alan J. Lerner to adapt his stage version of "Brigadoon" for film production. The music was by Frederick Loewe. The story concerns two Americans who happen upon a Scottish village that comes to life again after two hundred years. They were Gene Kelly and Van Johnson. The village maiden with whom Kelly falls in love is Cyd Charisse. While not noticed when listening to the CD, I recall that when watching the film I was aware of the sound seeming to rebound from the scenery at times and that some of the sets looked like a 'theme park'. Some of the actors had difficulties with their Scottish accents, but little of that comes through in chorus songs. Cyd Charisse, being an actress and dancer does not sing so her 'voice' in "Waiting for my dearie", "Heather on the hill" and outtake "Dinna ye know Tommy?" was Carol Richards. John Gustafsen sings splendidly "Come to me, bend to me" (an outtake). Gene Kelly sings "The heather on the hill", "Almost like being in love", "There but for you go I" (an outtake) and duets with Carol Richards "From this day on" (another outtake). The MGM, mainly string, orchestra performs the musical items, all adding to give a better presentation than would merely retaining the songs as in the film when released. Actually, most of the outtakes were in the stage show. Another delight.  
CD ODEON 16 and 8 52765 2

Not expected to become more than "just another musical" the rumbustious "Seven Brides for Seven Brothers" enjoyed immediate critical and public acclaim and is still shown on TV. Much of its success arises from the charming songs by lyricist Johnny Mercer and composer Gene de Paul. Choreographer Michael Kidd cleverly devised dances for the illiterate rough brothers enabling them to retain their masculinity. Howard Keel (in fine voice in 1954) was the leading Brother who wed leading Lady Jane Powell who enforced morality in the household. Keel brings us "Bless your beautiful hide" and "When you're in love", which he also duets with Jane Powell. She sings "Wonderful wonderful day", leads the Brothers in "Goin' Co'tin'", leads the girls in "June Bride" and leads everybody in "Spring, spring, spring". The MGM Orchestra performs several pieces and we have five 'demo' recordings sung by Stanley Donen (the producer) and Johnny Mercer accompanied on piano by Gene de Paul. A fine reminder of a happy film.  
CD ODEON 17 and 8 53047

FOOTNOTE: Each CD in this series has an excellent, well-illustrated booklet dealing with various aspects of the film. The cases of clear plastic allow extra coloured pictures. The CD format allows more generous compilations than was ever possible by 78rpm or LP selections. Also we now have items cut from films before release. Turner Entertainment Co of California and EMI Records are to be complimented for initiating the series and for the high standard of production.

Other in the series are - CD ODEON 1. Dr. Zhivago 2. Meet me in St. Louis 3. Ziegfeld Follies 5. Showboat 7. The Wizard of Oz

## OTHER CD'S

LENA HORNE IN HOLLYWOOD Looking for something different to sing, Miss Horne decided to 'do' songs which had been featured in films. Of the eleven recorded towards the end of 1965, only three keep to the tunes; viz., "Somewhere", "All the way", "Moon River". If you are a fan of Miss Horne (aged 48 at the time) and enjoy the way she chews up the other eight then this is for you. Upon seeing titles like "Singing in the rain", "I love Paris", "A fine romance" I wrongly imagined that I would be enjoying a treat!! The playing time is only just over thirty-one minutes and began life as a short 'long-play' for United Artists.  
EMI CD PRMCD 2 and 8 37394 2

JUDITH DURHAM - 'MONA LISAS' Following the very successful tour of The Seekers in 1995, Judith Durham was encouraged to record a solo album. Her voice is still clear, rich and pure. However readers must be prepared to hear a different type of accompaniment from that associated with The Seekers. Also, as a modern trend, she is made to stand quite a way from the microphone. Much of the accompaniment is electronic, which is no sin except that there is often a crashing monotonous drum beat that is perpetrated by one Dave Mattacks. I find no fault with Miss Durham's singing, but was disappointed by the setting in which she is found. Of the songs I prefer those with quieter accompaniment like "Amor, amor". "Morning has broken" begins well, but why does it require a drum (or bass guitar) beat? The last song is "The end of the world". The strings accompaniment to this song should have been used throughout.  
EMI CD JDTV1 and 8 37129 2

DEAN MARTIN who died on Christmas Day, 1995, was one of the great singers of the 1950's / 60's. Released now is a CD containing three songs "That's Amore", "On an evening in Rome", "Standing on the corner" all dating from the 1950's, playing for 8½ minutes and is a perfect delight, from both the singing and accompaniment. Capitol CD PRESCD 3 and 8 83017 2  
Then there is a CD of just over thirty-seven minutes duration "Sleep Warm" for which the orchestra is conducted by Frank Sinatra. I assume that this was a direct transfer from an LP with no attempt to make it up to a proper CD playing-time. I'm willing to wager that a few more unissued songs lurk in the vaults!! The recordings were made in 1959 and contain such tuneful songs as "Sleepy time gal", "Goodnight sweetheart", "Hit the road to dreamland", "Let's put out the lights and go to sleep". It is all very pleasantly relaxed, but I would have welcomed a few more slightly quicker tunes mixed in.  
Capitol CD PRMCD3 and 8 37500 2

EDITH PIAF. 'HYMN TO LOVE' - GREATEST HITS IN ENGLISH  
It is less known that Edith Piaf recorded numerous of her most famous songs in English, presumably following/during her concerts in USA. She mastered the language admirably enabling her to impart full meaning and expression into the songs, which is difficult. So, if you enjoy the emotion of Piaf's songs but have difficulty with colloquial French, here is the opportunity to indulge yourself in sixteen of them. You might not at first recognise the titles, but included are "Hymn to love", "La vie en rose", "Autumn leaves", "No regrets". I especially like "One little man", "Simply a waltz" and "Lovers for a day". I am certain that your favourites are here too. The folder gives us titles in both languages, composers, etc. The excellent potted-biography requires good eyesight and a strong magnifying glass to read. However, even without notes, anyone with a "taste" for Piaf will thoroughly enjoy this. EMI CD PRMCD4 and 8 38231 2

PARIS BLUES VOL.2 This volume is entirely songs by ladies, so perhaps Vol.1 was all men. We have some fifteen artistes with twenty-three songs. For me "Music, Maestro, Please" sticks out like a very sore thumb. It was a very poor American song to begin with so is inappropriate here. French 'chanson' gains its vitality by being un-American. Apart from that, this is a nice compilation with items like Marie Dubas' "Mon Legionnaire", the familiar "Domino" by Lucienne Delyle and Berthe Sylva's "Les Momes de la Cloche", Frehel's jolly "Le fils de la femme-poisson" and Lucienne Boyer's "La barque d'Yves". Jo Privat, accordion, and his little group give instrumental interludes with a fine version of Django Reinhardt's "Nuages" and a java "La Bastoche". Piaf is heard in five songs including the magnificent "Bravo pour le clown". Adenoidal Mick Micheyli otherwise sings two good songs "J'aime pas la fête" and "Les souvenirs". Unfortunately, "On n'a pas tous les jours vingt ans" (Berthe Sylva) applies to me now!! What a pity that American dance-music-songs stifled "English songs"..... However, sit back to enjoy these from Paris.  
EMI CD CDEMS 1556 and 8 35249 2



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